

# THE ATHLETIC

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2534.

SATURDAY, MAY 20, 1876.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.

THIRTY-SECOND CELEBRATION.

TUESDAY, AUGUST 20th.  
WEDNESDAY, AUGUST 21st.  
THURSDAY, AUGUST 22nd.  
FRIDAY, September 1st.

President.  
The Most Honourable the MARQUIS of HERTFORD.

Conductor—Sir MICHAEL COSTA.

By order, HOWARD S. SMITH, Secretary.  
37, Colmore-row, Birmingham.

## BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.

THE NEXT ANNUAL GENERAL MEETING will be held at GLASGOW, commencing on WEDNESDAY, September 6.

President-Designate.  
Prof. T. ANDREWS, M.D. LL.D. F.R.S. Hon. F.R.S.E.

NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organising Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 16, addressed thus:—“General Secretaries, British Association, 25, Abchurch-lane, London, W. For Section . . . . . If it should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

G. GRIFFITH, M.A.,

Assistant General Secretary, Harrow.

## ROYAL INSTITUTION of GREAT BRITAIN.

ALBEMARLE-STREET, Piccadilly. W. Professor W. G. ADAMS, F.R.S., will, on TUESDAY NEXT, May 23, at 3 o'clock, begin a Course of Three Lectures ‘On some of WHERATSTONE’S DISCOVERIES AND INVENTIONS.’ Subscription, Half-a-Guinea. Professor HENRY MORLEY will, on SATURDAY NEXT, May 27, at 3 o'clock, begin a Course of Three Lectures ‘On KING ARTHUR’S PLACE in ENGLISH LITERATURE.’ Subscription, Half-a-Guinea; all the Courses, Two Guineas.

## THE ANNIVERSARY DINNER of the ROYAL ASIATIC SOCIETY

will take place at the PALL MALL, on MONDAY, May 22nd, at 7 p.m., Sir EDWARD COLEBROOKE, Bart. M.P., President, in the Chair.

## ROYAL GEOGRAPHICAL SOCIETY.

THE ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-garden, on MONDAY, May 22nd, at 1 p.m. Major-General Sir HENRY C. RAWLINSON, K.C.B., President, in the Chair.

THE DINNER will take place at Willie’s Rooms, at Half-past Six on same day.

Major-General Sir HENRY C. RAWLINSON, K.C.B., in the Chair.

Dinner charge, 25s., payable at the door; or Tickets to be had, and places taken, at 1, Savile-row, Burlington-garden.

The Friends of Fellows are admissible to the Dinner.

## ROYAL SOCIETY of LITERATURE.

The Society will meet on WEDNESDAY, May 24, at 8 p.m., precisely, when the Rev. J. LONG will read a Paper ‘On Aesopian Proverbs, as illustrating Russian Life and Manners.’

4, St. Martin’s-place, W.C., 1876. W. S. W. VAUX, Secretary.

## LINNEAN SOCIETY, Burlington House, Piccadilly.

May 13th, 1876.—The ANNIVERSARY MEETING of this SOCIETY will be held here, on WEDNESDAY, the 24th of this Month, at Three o’clock precisely, for the ELECTION of a COUNCIL and OFFICERS for the ensuing Year.

FREDERICK CUREY, Secretary.

## NOTICE.—THE EXAMINATION COMMITTEE

of the PSYCHOLOGICAL SOCIETY of GREAT BRITAIN, appointed to investigate and report upon Cases of alleged Psychological Phenomena, invite Communications to be addressed to FRANCIS K. MONTGOMERY, Esq., Hon. Sec., at the Offices of the Society, 11, Chandos-street, Cavendish-square, W.

## THE BUCKINGHAM CLUB.

The Temporary Premises, which are spacious, and afford all the facilities of a West-End Club, are NOW OPEN for the reception of MEMBERS, at 5, Charles-street, St. James’s, S.W. Members elected on or before the 1st JUNE will be admitted without payment of the Entrance Fee. Entrance Fee, Seven Guineas. Annual Subscription, Seven Guineas. Country Members and Officers in H.M. Army and Navy not resident in town, Four Guineas.—All further particulars may be obtained at the Office, 122, Pall Mall, S.W.

Colonel W. A. M. BARNARD, Hon. Sec. to Committee.

ALGERNON LLOYD, Secretary.

## EXHIBITION of MODERN PAINTINGS, in Oil and Water Colours, at the HARTLEY INSTITUTION, SOUTHAMPTON.

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HARRY BROWN, Assistant-Secretary.

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SATURDAY, MAY 20, 1876.

LITERATURE

*Annals of the Road; or, Notes on Mail and Stage Coaching in Great Britain.* By Capt. Malet, 18th Hussars. To which are added Essays on the Road, by Nimrod. (Longmans & Co.)

As recently as 1875, we gave some account of Mr. Birch Reynardson's 'Down the Road; or, Reminiscences of a Gentleman-Coachman,' and now the public interest in such a subject is so great that Capt. Malet has employed his leisure hours in distant Bangalore, by whipping up his memories for a treatment of the same theme, and sends his volume forth to the world through the same publishers, with mail-coach scarlet binding and highly coloured illustrations, as in Mr. Reynardson's book, and all under the joyous motto of "Floreat Rheda Quadrigalis!"

There is, however, a difference between the two books. Mr. Reynardson's is history,—namely, of his own experiences. Capt. Malet's is, indeed, history also, but it is founded on the experience of other people. It is the product of what he has heard, and what he has read. "A natural fondness for the road and its associations" induced him, "from time to time, to collect notes on all matters in connexion therewith"; and these, with additions supplied from memory, form the staple of a readable volume.

Capt. Malet dates a revival of stage-coaching and of the art of coachmanship from the year 1866, when the "Old Times" was put on the Brighton road, from which the "Age" had been withdrawn, after an unsuccessful attempt at a revival in 1862. We must here observe that stage-coaching implies stage-coachmen, whereas all the drivers of the splendid summer stage coaches (*butterflies*, as such coaches are called in stable slang) which are now on the road, and run only short journeys, are amateurs; in other words, they are gentlemen-coachmen. Both sets of drivers may be credited with equal knowledge or ignorance regarding "the angle of inclination of the line of traction," but the professional driver had in his "knowledge-boot" the practical experience which served the same useful purpose. He would take a coach laden with heavy luggage, piled high above the heads of himself and passengers, full gallop round sharp corners or perilous curves. He knew to a hair's breadth what was to be done, and his horses knew what was required of them; they seemed to take a pride in surmounting all road perils, making light of them, yet flinging up their heads with a sort of proud consciousness that there was something in them, and in him who had them in hand, which was not common to every team on the road. Very rarely indeed were accidents to be heard of which could be traced to the professional coachman. It was when he entrusted the reins to an amateur that the passengers were sometimes likely to come to grief; but even this was often averted by the quick eye and ready action of the professional driver. No doubt some gentlemen-drivers were, and a few are, as perfect in the art as those who were brought up to it, but there

is a tendency in many of the amateurs to leave a good deal to the team. Things look well enough, and go easily on a straight bit of road; but when unexpected difficulty supervenes, the horses, failing to feel the necessary telegram along the reins, seem divided in opinion, and inclined to take opposite directions. "To be a coachman," remarks Nimrod, "you must take your degree; for, driving four horses is an art, and a 'very pretty hart,' as was said by that excellent coachman, Chester Billy." It used to be popularly said that lords and gentlemen who took to the box showed their intelligence by practically avowing that Nature made them for more humble purposes, but they so often spilt their coachload that it was obvious they were not fit even for coachmen.

In the old days, when lords of the creation took to driving, they were followed in the fashion by the ladies. Dr. Young has illustrated this fact in the fifth of his Satires (which are less read than they deserve to be) 'On Women':—

More than one steed must Delia's empire feel,  
Who sits triumphant o'er the flying wheel;  
And, as she guides it through th' admiring throng,  
With what an air she smacks the silken thong!  
Graceful as John she moderates the reins,  
And whistles sweet her diuretic strains.  
Sesostris like, such charioteers as these  
May drive six harness'd monarchs, if they please.  
They drive, row, run, with love of glory suit;  
Leap, swim, shoot flying, and pronounce on wit.

Satire did not reach the gentlemen-coachmen till long after, namely, in Holcroft's comedy, 'The Road to Ruin,' which was first acted, at Covent Garden, in February, 1792. In that popular piece mercurial Lewis, as Goldfinch, with his top-boots, capes, whip, slang, and his cant cry of "That's your sort!" exposed the follies and other characteristics of the amateur coachman to the hilarious delight of crowded audiences. The passion for driving, and that for having a first-rate turn-out, may be said to have prevailed at an early period in Britain. Capt. Malet makes a note of the circumstance that Cicero, writing to a friend in Britain, remarked that there was nothing worth bringing out of the island but chariots, of which he wished to have one for a pattern. The Captain thinks this statement warrants us islanders in flattering ourselves that we take precedence, in coaching, of all the world. Later, to possess a chariot was, like Thurtell's gig, to possess a visible testimony of respectability. "The world," says Stowe, "runs on wheels with many whose parents were glad to go on foot." Rivalry in the splendour of the turn-out was not rare. When the Duke of Buckingham, in 1619, set the example of being drawn by six horses, the Earl of Northumberland would not let his dignity be drawn by less than eight; "which," says the Captain, "in these days no one in England but Queen Victoria may do," which, of course, is pure nonsense. It is more worthy of remark that in the last-named century coaches were in such general use with the wealthy squires and noble landlords that moralists took alarm at the fact. Coaches, it was said, gave facilities for coming to town, where squires, lords, and their families (says Crossel, of the Charter House) "must go to the mode, get fine clothes, go to plays and treats, and by these means get such a habit of idleness and love of pleasure that they are uneasy for ever after." The drama had its

shaft of satire to fling at most extravagant follies; and Cibber, in 'The Provoked Husband, or a Journey to London,' has put into the mouth of honest John Moody one of the raciest descriptions extant of a journey to the metropolis in the family coach drawn by the family horses. The waggon-journeying, and the frolics in the straw of lively ensigns and coquetting damsels, have been even more happily satirized by Fielding. The wayfaring of a young couple on horseback, the nymph on a pillion, with her hand on the belt of the swain who was in the saddle, had something so pretty, pastoral, and poetic in it, that satire could not reach it. There was something like dignity in it, even when the riders were aged. It was a mirthful method of locomotion, and there was seldom an instance when it could be said of such method, "Post equitem sedet atra cura."

Coach-carried travellers, riders on horseback, single or with a lass or a lady on the pillion, carriers of goods, and bearers of letters found no lack of inns in London in the seventeenth century, when wayfarers wended thitherward for pleasure or business. We doubt if any of those stirring and crowded hostleries now exist, save one. Of the Bell Inn, in Warwick Lane, where Archbishop Leighton had his wish granted of dying in an inn, away from home, there exists nothing but the name; a shed, or little better, calls itself "The Old Bell Inn Booking-office." But, down a short side street on the opposite side of the way, you may still find the Oxford Arms, in its ancient form. It was a place of great resort in Charles the Second's days, and there is much carrier business transacted there still. The balustraded galleries round the yard are intact, although dirty and decayed. The chambers opening on to the galleries are no longer occupied by travellers who come and go, but by "lodgers," to whom the rooms are let for fixed terms. Despite the confusion, the dirt, and the decay, he who stands in the yard of this ancient inn may get an excellent idea of what it was like in the days of its prosperity, when not only travellers in coach or saddle rode into, or out of, the yard, but poor players and mountebanks set up their stage for the entertainment of spectators, who hung over the galleries, or looked on from their rooms—a name by which the boxes of a theatre were first known. They who would look back, as it were, on an old bit of life should lose little time, for old London is disappearing with marvellous swiftness from amidst the bricks, mortar, cement, stucco, and costly untastefulness of the newer city. We are inclined to believe that there are more pack-horse roads, and even pilgrim roads, yet serving the purposes of pedestrian travellers than there are inns, where such old travellers used to be received.

It is curious to note that, even in the matter of stage-coaching, the long-sustained rivalry between Liverpool and Manchester characteristically displayed itself in the middle of the last century. Manchester advertised a coach to travel thence to London in four days! However incredible this might seem, the proprietors assured the public it would be done. Whereupon Liverpool started a coach, to do the greater distance between that city and London in three days, and beat the Manchester coach, with its five miles an hour, off the road.

Speed, however, was so little encouraged, that some owners of slow coaches in the last century had, as a motto on their panels, "Sat cito si sat bene." One of the obstacles to speed was to be found in the ruts. Capt. Malet tells us that his great-grandfather, wishing to set up a carriage in Somersetshire, which was to be built in London, "was obliged to send the coachbuilder the measurement between the ruts of his roads, that he might have his wheels arranged to run in them." The other obstacle was to be found in the interest taken in travellers and their property by highwaymen.

These were the "gentlemen of the road," not vulgar footpads, and generally both well armed and well mounted, but often with more show of daring than real courage. They reckoned on travellers being terrified at their appearance and their demands, but a tough customer, who could support his resolution with a pistol, usually damped their valour. It is quite a mistake to believe in the bravery of these swaggering rascals; of bluster and bravado they had enough and to spare, but they were, by nature, sneaks, and when they got to Tyburn, whither most of them went at last, they, with few exceptions, "died," as the papers used to put it, "in a very proper state," which was one of abject and uncontrollable "funk." They were rare hands at robbing post-boys carrying letters, often with remittances; but their vocation passed away just as they had the strongest provocation to continue it. In 1784 the mail coach came into use. Each mail carried a guard for the protection of passengers and freight. The latter partly consisted of thousands of pounds entrusted to the keeping of the guard by bankers; also plate-chests and jewellery. The guard had a blunderbuss and pistols just in front of his seat, and he knew how to use them. Attempts were occasionally made to rob the mail, but the guard, generally speaking, blazed away from his dangerous elevation with such effect that highwaymen who escaped being killed grew disgusted, and, for the most part, the mails were let alone. Enclosures of land, moreover, began to create obstacles to escape. So, in time, robbery on the highway ceased to be as profitable as it used to be, and when the old highwaymen died out, at the gallows or elsewhere, they had no successors in their calling;—that is to say, there was a change in the method of despoiling people of their property. Some of the old spirit, with much more than the old guile, was perhaps shown on the occasion, some years ago, of the gold robbery from a mail train; but the genuine, unfeeling, rascally highwayman only survives among the class called "Promoters."

It is to be regretted that Capt. Malet advocates the use of the bearing-rein by drivers of horses, and this on the least defensible grounds. He quotes the words of "The Old Forester," who says,—"It is not only a relief to the arm of the driver, but to the horse himself in a long journey. The look of the thing goes a great way in England, and no man who wishes to turn out well would dispense with the bearing rein." It is further stated that there is little ground for the assertion that a horse can go safely without a bearing-rein. To ease the arm of the driver and to drive a well-looking turn-out are but weak reasons for continuing the use of the bearing-

rein, and no other ground can be depended on for the employment of what is often an instrument of torture. This question has been thoroughly examined by Mr. Edward Fordham Flower, who may be called the horse's best friend. In a pamphlet, published by Ridgway, Mr. Flower (who has had a life-long experience of horses, and understands them as if he and they could converse together) remarks:—

"A horse in harness, without a bearing-rein, has the free command of his limbs, under the direction and control of the driver, communicated to him by the ordinary bit. If the driver has good hands, the horse yields a prompt and ready obedience, and the most perfect sympathy exists between him and his master. A slip or a stumble is not likely to occur, and, should it happen, recovery is easy."

In Capt. Malet's book, we are told that, without the bearing-rein, falls are common; but it is not added, as it might be, that these are often the consequences of want of watchfulness on the part of the driver to prevent the slip, and of promptness of application to recover from it. Mr. Flower denounces the use of the old bearing rein, and still more vigorously does he denounce that of the more modern and more complicated Bedouin, or gag bearing-rein, which more than doubles the torture inflicted by the former. Mr. Flower alludes to the old Birmingham "Tantivy." Cracknell, who drove it from London to Oxford, never used a bearing rein; indeed, his horses had neither bearing-reins nor cruppers; and his method was soon adopted by his fellow-coachmen on the road. "But now," writes the Horse's Friend, "some gentlemen who drive 'four-in-hand' say they cannot hold their horses without gag reins, curbs, and sharp bits, and, even then, when they pull up, a groom has to stand at their heads to keep them quiet, they being so irritated by all these barbarous contrivances." Mr. Flower is convinced that the benevolent dowager who sits in her carriage, reading the last tract of the Society for the Prevention of Cruelty to Animals, knows little of the sufferings of the two noble animals by whom she is leisurely drawn along the "Lady's Mile." Capt. Malet may be assured that he may very profitably study a work which gives the best reasons for showing that some of the Captain's ideas with regard to horses will not "hold water." Lord Portsmouth, a high authority, writes to Mr. Flower, that he never allows a bearing-rein to be used in his stable, nor did his father before him.

As a sample of the Captain's gay volume, may be given the following account of the two driving-clubs which now excite the admiration or envy of beholders:—

"April, 1856, saw the formation of the present 'Four-in-Hand Driving Club' (F. H. D. C.), a proof of the undying love of coaching on the part of many distinguished leaders of fashion. To the late Mr. William Morritt (a dragsman, whose roans and yellow coach will not easily be forgotten) is the starting of this club due. The following is a list of the original members of the club:—the Duke of Beaufort, Marquis of Stafford, Earl Vane, Lord Edward Thynne, Lord Henry Thynne, Sir Watkin W. Wynn, W. Morritt, C. Leslie, Capt. Baillie, R.H.G., W. Cooper, W. Craven (1st Life Guards), W. P. Thornhill, J. I. Jones, R.H.G.; J. L. Baldwin and L. Agar Ellis, Secretaries. By the rules of the F. H. D. C., no coach is permitted to pass another unless the

latter be standing still. The pace is not to exceed ten miles an hour. The order for starting is arranged by lot; Hyde Park is the starting point. The club is limited to thirty members, and should a member be absent from the club for a whole year, he ceases to be a member. 'Recreation,' says the great Mr. Locke, 'is not being idle: and he who thinks it is must forget the early rising, the hard riding, the heat, cold, and hunger, which sportsmen endure. The life of a sportsman is congenial to pleasure, for it is passed amidst those scenes of nature which excite the most generous emotions; and the character of a sportsman is generally liberal and benevolent, and if he reap no other benefit than health from his sports, he is well paid. Whatever may be the object he has in view, he should pursue it *con amore*, or it is flat and insipid.' Some such noble thoughts as these, coupled with the growing taste for the road, and the exclusiveness of the Four-in-Hand Club, probably occurred to those gentlemen who, in 1870, became the promoters of a new driving club, called the 'Coaching Club,' which started under the best auspices. Its first public appearance was most promising, for I saw twenty-two coaches drawn up in Hyde Park on that occasion. As was expected, it flourished."

About a dozen coaches now leave London daily, during the summer season, or rather from May to October. Among the gentlemen who have proved that, should a bad time come, they might earn what is called "an honest bit of bread" for themselves and families, are the Duke of Beaufort, the Marquis of Blandford, the Earl of Bective, Lord Carrington, Lord Norreys, Lord Guildford, Lord Macduff, Lord Aveland, Lord Lonsborough, Sir Henry de Bathe, with various colonels, majors, captains, and plain "misters." Some of the more wealthy of these are proprietors only; but the greater number are amateur coachmen. These might be worse: one who has nothing to do is wise if, rather than do that, he drives a team of four. Till within these last three or four years, a man was to be seen every afternoon, and in all weathers, driving a four-in-hand out of London, generally going at a spanking pace, westward. He was always alone, and no one was ever seen to speak to him. He came rattling back at nightfall, and, as he swept rapidly over the road, people used to shake their heads, as if there was something uncanny in driver and equipage. The popular idea was that he enjoyed an allowance left him by his father, on condition of his daily driving four horses a certain distance out of, and back to, London. He and the weird turn-out have disappeared, but perhaps they are still wildly careering over some asphalt road in Hades.

To conclude, it must be understood that a great part of the Captain's book is mere compilation, and a good many of his passengers have been picked up before him. The reprint of Nimrod's sporting papers makes Mr. Apperley contribute to this volume about two hundred pages. These form the more amusing portions of the 'Annals.' Capt. Malet rather spoils one good story by leaving out the best of it, and he writes with what seems a got-up enthusiasm. Nevertheless, there is instruction as well as amusement in his pages, but the 'Annals' cannot be allowed to pass as equal in merit with Mr. Reynardson's 'Down the Road,' wherein, by-the-bye, the modern charioteers starting from Hatchard's are rather contemptuously alluded to by that "Gentleman-Coachman."



*The Life and Letters of Sir Thomas More.*  
By Agnes M. Stewart. (Burns & Oates.)

It is permissible for ladies, even nowadays, not to know Latin; but why a lady without much scholarship should have set herself to write a life of Sir Thomas More is not altogether easy to understand. No doubt there are various points of view from which Sir Thomas More's life may be regarded, and one of them is the sentimental. But this phase might have been left to the reader himself, or, at all events, did not require a new biography to set it forth. We live, however, in days of universal authorship, and women as well as men must have their say about everything, from Sanscrit to vivisection, whether the subject be really mastered or not. Perhaps it is the religious aspect of Sir Thomas More's life that, in the opinion of Miss Stewart, has not been sufficiently interpreted to the present generation. If so, we shall leave the reader to derive from her book whatever profit he may find therein for himself, merely remarking that the authoress appears to be a devout Roman Catholic, and of course sympathizes entirely with her hero in that respect. But of her qualifications to understand him otherwise it is impossible to speak so highly. Although she occasionally cites in her footnotes an authority, called, rather indefinitely, "Harleian MSS.," it is evident she is not familiar with original sources of information. She relies much on the critical guidance of such writers as Lingard, Lord Campbell, and Miss Strickland. Her acquaintance with the letters of Erasmus is mainly derived from the abstracts given of them in Mr. Brewer's Calendar, and these she rather falsifies in her book by just so far altering the language as to put them into the first person, thus giving them the appearance of a direct translation from the original, when, in reality, they are extremely condensed summaries. Her knowledge of More's contemporaries appears to be limited. She calls Vives, the Spanish scholar, Vines; and the name of the German reformer, Ulrich von Hutten, she invariably prints as Hutton; indeed, for anything we can see, she may have taken the latter for an Englishman. Nor is her acquaintance with modern books by any means what it ought to be, for she has evidently never seen the important contribution to More's early life contained in Mr. Seeborn's 'Oxford Reformers.' She thus repeats, without the slightest misgiving, on the very first page of her book, the date 1480, formerly given as the year of More's birth, although it seems now all but certain that he was born on the 17th of February, 1478.

Such authorities as she does make use of she commonly follows without the slightest criticism. She is surely the first person who has actually introduced into history or biography one of the most amazing blunders of Sir Henry Ellis and the Cottonian Catalogue, where a joint letter of Henry the Eighth and Anne Boleyn to Wolsey is attributed to Henry the Eighth and Catherine of Arragon. The original letter is unsigned, but it certainly does not require an inspection of the document and an acquaintance with the handwriting of Anne Boleyn or of Catherine to make one strongly suspect an error. The idea of Catherine writing to Wolsey in conjunction with the King to express the great anxiety of

both to hear of the coming of the Legate Campeggio, who was to try the question whether their marriage was a valid one! There is something so ludicrous in the supposition, and so utterly discordant with all the well-known facts of the case, that it is simply astounding to find it mixed up with a brief account of Henry the Eighth's divorce, professedly founded upon authentic documents. What makes it all the more extraordinary, too, is that Miss Stewart, immediately afterwards, goes on to quote some of the letters of Henry to Anne Boleyn, which show pretty clearly *who* it was that was so very anxious for Campeggio's coming. If Miss Stewart had looked a little more carefully into the meaning of her own documents, and trusted a little less to the way others had explained them, her book would have been considerably more valuable.

The only cases in which she seems ever to question what is told her are those in which a point of her religion is involved. She corrects with ease the authority which speaks of Sir Thomas, doubtless most improperly, as officiating at the altar instead of serving the mass. But she appears to have been much staggered by a statement of Mr. Brewer's, that, in More's opinion, "the later Church had departed from the dogmas of the Fathers." With an amusing simplicity, she tells us that on reading this she came up from Lancashire to London, to consult Jortin's 'Erasmus' in the British Museum; that she had a copy made of the passage on which Mr. Brewer founded his assertion; and that, though personally a stranger she "took the liberty of applying to the Rev. Father Morris, the learned and accomplished author of 'Troubles of Our Catholic Forefathers,' begging his opinion of the justice of Mr. Brewer's summary. She had the satisfaction of receiving a reply that, in Father Morris's opinion, More did not think the Roman Catholic Church of his day disagreed with the Fathers, although, no doubt, individual Fathers were not infallible, and More had pointed out some differences of opinion that they had among themselves. It was true, however, that More had insinuated, perhaps a trifle too strongly, that some of the ancient saints had disbelieved in the Immaculate Conception.

We are sorry to speak disparagingly of what has evidently been a labour of love. Miss Stewart feels deeply the pathos of More's story, the beauty of his domestic character, and his noble firmness as a martyr; and we may add that the closing scenes of his life are more carefully worked out than the earlier part of it. The letters of More to his favourite daughter, and the interesting correspondence between Margaret Roper and Lady Allington about him when he was prisoner in the Tower, are given in full. So that for those who have not access to larger works, this little volume is after all not without its value. It is adorned with a portrait of Sir Thomas and one or two other engravings, to make it more attractive.

*Stray Papers.* By John Ormsby. (Smith, Elder & Co.)

THIS is a pleasant volume, sure to gratify readers who possess a sense of humour, and not unlikely to irritate those who have not. Mr. Ormsby seems to be a genuine humourist,

the grotesqueness of his observations appearing to be prompted by an inbred love of fun, not by an acquired deftness in the art of speaking facetiously. Of all melancholy miscellanies there are few drearier, to an eye that has gazed long upon periodical literature, than a collection of papers contributed by professed wags to publications purporting to be humorous. Wearisome is too often the fruitless striving after effect, painful the over-driving of old conventional jokes; grates on the ear the incessant play upon words, jars on the mind the mechanically produced incongruity of ideas. But sound natural nonsense, or shrewd sense induced by high spirits to wear a motley garb, ought to refresh and exhilarate a healthy mind not too exclusively fed upon facts. And to the cheering class of mental refreshments belong Mr. Ormsby's 'Stray Papers.'

The best among them are those through which runs a vein of zoological inquiry. We may take, as an example, that which explains "Where fancy is bred," being the record of an exploring expedition into those regions of London in which are bred and brought up the various animals which pass their lives in competing for prizes or settling bets. Particularly good are the sketches it contains of dogs, from the bull-dogs—"bullet-headed, bow-legged, square-built animals, very like the men who introduced them, and in whose society they mix"—down to "that remarkable Skye terrier," which resembles "a piece of tangled cocoa-matting," or the two little Blenheim, "who are so much respected from the fact that their ears always trip them up whenever they try to walk," but who, apart from their fancy virtues, are "miserable knobby-headed, staring-eyed little creatures, feeble in body and obviously weak in intellect." Nor are their owners less graphically sketched; but they are not so interesting as their belongings, being much alike in outward mien, and possessing similar intellectual attributes. Dog-fancying is, it appears, "a pursuit which entails the penalty of severe mental despondency," and consequently, among persons addicted to it, "the prevailing expression is one of moodiness, and conversation is carried on in a low growl." But, of course, a certain difference exists between the sulky Sancho Panzas who associate with bull-terriers, and such a Quixote of the realm of fancy as the old gentleman who goes about with a dog under his arm, for which he has refused fifteen guineas, though his entire apparel would scarcely fetch fifteen-pence, and whose earnest and self-sacrificing devotion gives rise to many such questions as,—"What is the spell that has been wrought by that dog on that man? What is the tie which binds them together? Which is the master? Does the man hope to float out of poverty upon the dog, as upon a raft; or has the dog by his luxurious habits dragged the man down, and then compelled him to go about with him?"

In "The Zoologist about Town," a number of similar sketches from animal life occur. There is the houseless cur, from puppyhood upwards the object of unceasing tyranny, and obliged, after many attempts at respectability, to lapse into utter vagabondage, and lead "a wretched from-paw-to-muzzle sort of life." There is the "sleek old Tartuffe, who fixes his great green eyes upon you with an expression

of defiant virtue" in broad daylight, but who flits across your path "like a small blue shadow" as you return home somewhere among the small hours, "what time the lamps begin to look dim, and the streets preternaturally long and clean, when you can hear the rumble of some belated cab two miles away, and the echo of your own footsteps makes you fancy every now and then that some one is following you." And there is the dejected cab-horse, whose only pleasure is a state of absolute quiescence, and who "enjoys existence most when to all appearance most joyless." In proof of which assertion we are told the story of one of this species which was one day introduced, in Epping Forest, to the unaccustomed luxury of a green patch of soft spring grass. To it he was led, free from harness, by the cabman, after that stern disciplinarian's scruples about "interdoosing him to bad 'abits' had been removed by beer. But, "instead of beginning to eat the kindly herbage, he deliberately deposited his wayworn, battered old body upon it, stretched out the gaunt head and shaky legs, closed the poor wall eyes, and heaved a snorting sigh of equine bliss."

In "The Great Unsocial Evil" is discussed the important question as to whether conversation must be preceded among strangers by introduction. It is enlivened by two anecdotes. The one is extracted from the work of a French traveller, who piques himself upon having introduced to each other two Englishmen, with whom he was entirely unacquainted, and whom he found maintaining an unbroken silence at an hotel in Norway. The other is culled from the writer's experience, and describes the disgust of an Irish waiter, in a Connemara hostelry, at the exclusiveness of two Londoners, who, although the only guests in the house, never spoke to each other. Vainly did he mix their boots in the morning; vainly did he even make them sleep, under false pretences, in a double-bedded room. At last, however, he induced them to fraternize in the kitchen, where he served them with potheen from what he called an illicit still, passing off the writer of the account as the gauger, into whose presence upstairs the smuggled drink must not be admitted. The paper on "People whom I have Hated" is mainly devoted to bores, such as Captain Boreas, the perpetual puffer of his own robustness of constitution, and Hilarius, the man who is always in high spirits, and the perpetual talker, and the constant smiler, and the matter-of-fact man, who is "a perfect upas-tree for all things of the nature of jokes, metaphors, playful exaggerations, or jocose similitudes." The short duration of fame, and the oblivion which swallows up men of momentary mark, are the themes enlarged upon in "Our Baker Street Valhalla," a description of Madame Tussaud's, in which is contained the touching legend of how the hot rays of a July sun once melted away a great part of a waxen effigy of the late Duke of Wellington:—

"So much of the figure being destroyed, restoration to its original form was found to be impossible; but, though there was not enough for a new duke, there was enough for a Lord John Russell, and a life-like presentment of his lordship, who had just then come into power, was, therefore, immediately added to the collection."

Perhaps the most remarkable anecdote in

the book occurs in a paper on "Boys." After pointing out that there is good reason for holding the grey barbarian lower than the Christian child, inasmuch as the Caucasian brain, "even in its earliest stage of development, is shown, by its convolutions, to be as highly organized a structure as the brain of the adult negro; and by the time the period of childhood is reached, it is on a level with that of the Mongol"; and after protesting against the use of the designation "street Arab" as applied to the stray boy of cities—"for if there is a being in every respect the opposite of the grave, decorous, reverential Arab, it is the boy of the streets"—Mr. Ormsby proceeds to tell the following tale:—

"We once saw the Strand thrown into terror, confusion, and distress by the unaided wit of two boys. It was one of those foggy, damp December evenings, when the lamps look like blurred moons, and objects twenty yards off are all but indistinguishable. . . . These playful youths had got a suit of old clothes and some straw, out of which they had made up an image sufficiently like a man to pass muster in that uncertain light. With this, counterfeiting the action of affectionate sons leading home a beloved but intoxicated father, they would suddenly appear in front of some passing omnibus, and then, affecting to lose all presence of mind, allow their helpless parent to fall almost under the feet of the horses. The scene may be imagined. Terror of the passengers, horror of the driver, horses down through having been sharply turned aside or pulled up on the greasy pavement, general agitation, which culminated at length when an omnibus, with more way on than usual, actually passed over the body, the wretched driver of course suffering the mental agonies of a homicide until relieved by seeing the straw intestines of his victim."

*A Sketch of the History of Taxation in England.* By Stephen Dowell. Vol. I. *To the Civil War, 1642.* (Longmans & Co.)

A HISTORY of taxation may treat the subject from various points of view. It may be a simple narrative of successive imposts and systems of taxation. It may discuss taxation in its constitutional aspects; for instance, in reference to the long struggle with the Crown, and the steps by which the House of Commons became virtually the sole taxing power in the constitution. It may examine the history of taxes economically, with reference to their incidence, and their effects on the wealth of the nation and of its several classes. The plan of the present volume appears to be to combine the simple narrative indicated above with what the author appropriately calls "general remarks,"—in other words, remarks which have often no particular connexion with the history of taxation,—with lines of poetry and promiscuous quotations, for the purpose of diverting the mind of the reader and enlivening a serious subject. This method, and the style, sometimes facetious and at other times familiar, which Mr. Dowell has adopted, may possibly have a tendency to popularize the work; but, in point of literary art, they are certainly not to be commended. Lord Bacon relates that a certain friend of Sir Thomas More brought to him a book in manuscript to peruse, which he did, and, finding nothing in it worthy the press, said, gravely, that "if it were in verse, it would be more worthy." Whereupon the author turned it into verse, and then brought it to Sir Thomas More again, who observed, "Yes, marry, now

it is somewhat, for now it is rhyme; whereas before it was neither rhyme nor reason." Probably Sir Thomas, so far from giving the same advice to Mr. Dowell, would have recommended him to turn all the verse out of his book, and, perhaps, some of the prose along with it. The volume, which opens with a quotation from 'Les Plaideurs,' immediately illustrates the observation that "taxation is a late product of civilization" with the lines—

Delaying as the tender ash delays

To clothe herself when all the woods are green,—

—then informs the reader that "the golden rule, 'Begin at the beginning,' is the only method for real mastery of any branch of learning,"—a piece of information which is itself illustrated by the lines—

A little learning is a dangerous thing:

Drink deep, or taste not the Pierian spring.

The reader is next exhorted to "accept the hand of a guide devoted to the service of rendering his progress easy; and, let him only show what Sterne terms a 'pleasurable ductility,' the journey will not be difficult." An author is hardly entitled to expect his reader to go familiarly hand and glove with him on so slight an acquaintance; if he does, his "ductility" may lead him astray at starting. For, in Mr. Dowell's own words, in the next sentence, "The first step takes him to ancient Britain, and we are at once in the Treasury, at any rate, in the opinion of those who, according to old Camden, derive the name from *πρυτανείον*." A note is, indeed, subjoined, "On the correctness of this derivation of 'Britain' from the Athenian treasury, I do not, of course, insist. It is only mentioned as interesting in a volume treating of fiscal subjects. Camden eventually dismisses it as untenable, but with fond delay." We do not, for our own part, feel any interest in the quaint and absurd conceit, and it might mislead an unlearned reader. But the reason for this, and many other inapposite quotations with which the pages of the volume are thickly sprinkled, appears at the end of the next chapter. Mr. Dowell seems to pride himself on the possession of what he calls a "comparative" mind, as the following passage indicates:—

"After the commencement of the use of houses and fire, according to Lucretius,

*Tum genus humanum primum mollescere cepit.*

This was probably the case in Britain, and the Druids appear to have availed themselves of the incipient softness. . . . The families were obliged to extinguish their fires on the last of October, and attend at the temple with their usual payment on the 1st of November, to receive some of the sacred fire. . . . The result being that defaulters found themselves without that 'vital spark of heavenly flame' necessary at the approach of winter. Here, then, for a 'comparative' mind—a mind quick at comparisons—is a fair precedent for one of the very latest attempts at taxation. The resemblance may not be perfect, but the principle is the same—'Les anciens sont les anciens; nous sommes les gens de maintenant.' At any rate, this is the first recorded attempt in this island to obtain, for fiscal purposes, 'ex luce luculum.'"

Then follows a quotation from Mr. Lowe's speech on the unfortunate match-tax. Further on, we read that "a great variety of knotty points engage the minds of Chancellors of the Exchequer, as suggestion follows on suggestion, and



Quicker than noontide showers comes thought on thought,

in the shape of propositions relating to taxation." We have not observed any evidence of such amazing fertility of proposals in reference to taxation in modern times; nor is the fate of the latest attempt to discover a new tax likely to encourage it, and we apprehend that we are indebted to Mr. Dowell's "comparative mind," rather than to the number of suggestions showered on Chancellors of the Exchequer, for the quotation.

The volume ends with more than eighty pages (out of 365 altogether) of "general remarks," which seem to have been prepared for a different purpose, or for a work of a wider scope, so slight is their relation to the history of taxation. The author has not attempted to connect them even chronologically with its course. They begin, indeed, with the words (p. 282),—"Such are the methods of taxation that assist in the maintenance of the army of ten thousand persons that constitutes the household of Richard the Second." But the history of taxation had been brought down to 1642, and the author had previously (p. 238) treated the 6 Hen. VIII. c. 26 as "the first of the Subsidy Acts," and spoken of "the period of benevolences" (p. 277) as one "which, commencing during the turbulent times of the Wars of the Roses, terminates with the Petition of Right." It is not easy to see how the household of Richard the Second could be maintained by methods of taxation which were not in use before the Wars of the Roses, in one case, or the reign of Henry the Eighth in another. And although the eighty-four pages of "general remarks" which follow contain historical information, with some of which many readers may not be familiar, we do not see the reason for putting it into a work which professes to be a history of taxation, or, as the author himself calls it in his Preface, "something between a history and the sketch of a history of the various taxes imposed on this country." Coaches and clocks are brought in as "contributories to the revenue in times to come," that is to say, after 1642, with which the volume ends; but there is not even so faint a connexion as that between most of the topics discussed in this part of the book and its professed subject. There are people to whom a stone might be of use, and doubtless some who would be glad to possess themselves of a scorpion: still when one asks for a loaf or a fish, one does not expect to get a stone or a scorpion; and when one is promised a history of taxes, one does not expect to get a book largely made up of "general remarks," lines of poetry, scraps of Latin, and other quotations. Nevertheless, the volume is not without merit. The sixteenth century and the first forty years of the seventeenth are disposed of in a slight and hasty fashion; but the fiscal history of the period from the so-called Heptarchy to the end of the Wars of the Roses is well given, and in a manner which makes it surprising that the author should not have sought to execute the whole book in an equally workmanlike manner. One of the best and most interesting parts is the analysis of the constituents of the movable property of the kingdom in the thirteenth and fourteenth centuries. They are, the author points out, to be looked for

chiefly, not in towns or houses, but in the field and the granary:—

"They consisted principally of cattle—horses, oxen, kine, bullocks, sheep, lambs, and pigs; beasts of the plough—carts, ploughs, and other implements of husbandry; and the contents of barn and granary—wheat, barley, oats, &c. The wool, skins, and leather usually formed special subjects for taxation."

The conclusion, however, to which Mr. Dowell comes respecting the incidence of taxes on movables during this period needs qualification.

"When," he says, "we bear in mind that, during this period, it was not the annual custom, as at present, to parcel out estates in farms, but to keep them in hand under superintendence of bailiffs, we see clearly that these taxes on movables fell mainly on the great landowners."

Indirectly they fell with considerable weight on the villeins, or at least the *nativi*, whom their lords could legally talliage at will—a right recognized, in the thirteenth and fourteenth centuries, both by statute and in the superior courts of law.

Another conclusion at which the author arrives respecting the effect of the taxation of movables on towns likewise stands in need of modification. After adverting to the causes which impeded the growth of both foreign commerce and internal trade throughout the country, he adds, that "within towns the obstacles were of a different character," namely, arbitrary talliage by the king or the lord to whom the town belonged. The dread of such exactions, Mr. Dowell states, was "for ages the principal check to the accumulation of wealth and stock in trade in the towns, and supplies the reason for the non-existence of any considerable amount of movables during this period, except in the hands of the Jew usurer and some of the principal merchants." The last words of the sentence involve proof that some further explanation is needed. No class in towns was so heavily and arbitrarily taxed as the Jews, down to their final expulsion by Edward the First; and how was it that "some few of the principal merchants" were able, in spite of the dread of taxation, to accumulate such enormous wealth as some of them possessed? It is curious that the author should treat the obstacles to the accumulation of movable property in towns as of a wholly different character from those which impeded the growth of foreign and internal trade, seeing that whatever did so must clearly have restricted the growth of urban wealth. Towns derive the greater part of their wealth from foreign and internal trade. Other causes might be referred to, including the very unequal distribution of taxation inside the towns by municipal oligarchies; but it must be added that some of the towns, London especially, were by no means so poor as Mr. Dowell appears to suppose.

We have felt compelled to censure serious faults, especially in point of style, in this volume; yet it contains much useful and carefully collected information concerning the fiscal history of England from Anglo-Saxon times to the close of the fifteenth century; and its defects are of a kind which may be easily avoided in the second volume. The first may be fairly recommended as an addition to historical and economical literature, although not as a work of high literary art.

*The War of American Independence, 1775–1783.* By John Malcolm Ludlow. (Longmans & Co.)

As a contribution to the series of "Modern Historical Handbooks," Mr. Ludlow's work merits notice; yet, when considered as a history of the revolution which ended in the acknowledgment of the independence of the United States, it cannot be unreservedly commended. Even if there were no errors in detail, it would still be a question whether the relation of the revolution on the North American Continent to the general history of Europe could be adequately represented within the narrow limits at the author's command. Mr. Ludlow has manfully striven to grapple with this difficulty; but it cannot be said that his success has been complete, though it may readily be granted that he has done much to deserve it. To represent the state of the world in 1783 within the compass of three and a half small pages is a feat which few men could venture to essay, and one which it is not surprising that Mr. Ludlow should have failed to accomplish. Indeed, when he generalizes, he lays himself open to far more serious criticism than when he confines himself to the narration of events. In the second page, there is a sentence at the end of the introductory chapter which arrests the reader and causes him to wonder why it should have been penned. It is there written that the War of American Independence, "by splitting the English race into two nations, has doubled its influence on the destinies of mankind." Does Mr. Ludlow really mean what is here said, or is he merely using a plausible phrase wherewith to finish a chapter in an emphatic fashion? He is no friend to the recent attempt of the Southern States to secede from the Union, yet the advocates of that secession would find in his argument a fresh support for their cause. And the conclusion is irresistible, from his premises, that the more the English race is split up into nations, the greater must be its influence upon the destinies of mankind. That the War of Independence ended in the way most to be desired by all friends of liberty, may be readily admitted even by those who hold that human happiness would have been promoted if no such contest had been provoked, and if the rivalry of the colonies with the mother country had been exclusively confined to competition in the arts of peace. As a set-off and, to some extent, a compensation for such a paradox as this, Mr. Ludlow makes a few judicious and well-timed comments on the Declaration of Independence, a document which has been the source of infinite mischief, and which no one has hitherto had the courage or the acumen to criticize in a suitable manner. Mr. Ludlow aptly remarks that the passionate and declamatory rhetoric of this document has left a stain to this hour on most of the political writing and oratory of the United States; he might have added that the greatest service which could be rendered to the youth of the United States would be that they should no longer be obliged to learn the sonorous sentences of the Declaration by heart, and led to imitate them as models. He says, with perfect truth, that "some of the charges will not bear examination"; he might have said, without exaggeration, that the document as a whole would not

bear the test of impartial criticism. When, as in this case, the blunders of an ignorant king and of a subservient ministry are stigmatized as wilful crimes, which school-children are taught to treasure up as horrible facts in the history of their country, it is not surprising that the opinion of the average citizen of the United States with relation to this country should be ludicrously incorrect.

Those who are taught from Mr. Ludlow's pages will not be misled in the same manner, for most of the facts are accurately set forth there. Nevertheless, there are a sufficient number of mistakes to make us regret that the author had not taken greater pains. Here are some of them. Speaking of the occupation of what is now the State of New York by the Dutch, he says:—"Then a settlement was made at Albany, still the legal capital of the State of New York (1615)." The reader would infer from this, either that a settlement was made at Albany in 1615, or that Albany was the capital of the State in that year, the truth being that a trading post was established in 1614 below the spot where Albany now stands, that Fort Orange was built in 1623 on the site of the present city, and that Albany became the Capital of State in 1795. We are told that, in 1758, Washington "drove the French out of Fort Duquesne." What happened was that a council of war was held at Loyal Hanna to decide whether or not to abandon the expedition against the Fort on account of the lateness of the season, and that, while the Council was deliberating, news arrived to the effect that the French had evacuated the Fort, set fire to it, and sailed down the river. Mr. Ludlow writes:—"Montcalm, it is said, predicted that, if France lost America, in ten years more America would be in revolt against England." We strongly doubt the authenticity of this; sayings of a like kind have been uttered by Vergennes and Noailles, but we should like to have the authority for attributing these words to Montcalm, and we are quite certain that, if Montcalm did make such a prediction, he spoke of the French losing Canada, not America. In 1768, he says that "Lord Shelburne was dismissed. This was too much for Lord Chatham, who resigned." As Lord Shelburne resigned, it is clear the reason here given for Chatham's resignation is untenable. We are told that, in 1775, "Great Britain and Ireland were still two kingdoms under one King, who was also King of Hanover." As a matter of fact George the Third was then Elector of Hanover. The following is very badly expressed:—"George the Third was the first of our Hanoverian Kings to whom English was a native tongue." What Mr. Ludlow means is either that George the Third was the first native-born King of England who was also Elector of Hanover, or else that he was the first King of the House of Brunswick whose native tongue was the English: in any case he ought to have written with greater clearness. To call Rousseau "not French but French-Swiss" is to employ a clumsy form of speech. He tells us that "the long struggle of the Crown and Parliament against John Wilkes had established the illegality of general warrants, and after three expulsions, had left the famous demagogue still Member for Middlesex and Lord Mayor of London (1774)." Now this does not convey a correct impression of the

facts. The struggle as to the illegality of general warrants was comparatively brief; it ended with the judgment of Chief Justice Pratt. The struggle about the Middlesex election was much longer and more severe. It was after five elections that Wilkes was suffered to take his seat, and the year in which he was elected for the fifth time was the same as that in which he became Lord Mayor, after having failed on two previous occasions. These facts, we repeat, are not properly represented in the sentence we have quoted. When the Boston Port Bill and other measures were before the House of Commons, Mr. Ludlow says that, as a concession to public opinion, "the reporting of debates in Parliament was allowed for the first time. The singular fact that England thus owes one of the greatest safeguards of her freedom to the attempt to coerce America, has been often noted." We read this passage with amazement. Where can Mr. Ludlow have gone for this information? The publication of debates in Parliament was not "allowed" then nor is it "allowed" now. What Parliament does is to refrain from proceeding against the printers of the debates for a breach of privilege, and this has been the rule, owing to a struggle in which Parliament was worsted in the year 1771. We need not tell the story of the struggle between the House of Commons, aided by the King, and the printers Wheble and Thompson, backed by the Lord Mayor, Alderman Oliver, and Alderman Wilkes. We thought that the story was too familiar to permit any well-informed writer coupling the reporting of parliamentary debates with the American Revolution, and supposing that the two events had anything in common. After what Mr. Ludlow calls the battle, but what we should call the skirmish, at Lexington, "a North Carolinian town judged the time had come for independence, and declared itself free from all allegiance to the King." We suppose that he refers to the alleged declaration made by the County of Mecklenburg, a matter about which there is great obscurity, and which should not be mentioned without some qualification. "As Gage had cannonaded and burnt Falmouth six weeks before," is a reference to Gage which is unjust. That incompetent general is not chargeable with the burning of Falmouth. The act itself, which was as foolish as it was wicked, lies at the door of Lieut. Mowat. It is too mild to say of the stipulation in the Convention of Saratoga relating to the return of the troops to Great Britain, that "the stipulation remained long unfulfilled." The violation of this convention by Congress was a gross breach of faith, and it was strongly censured by Washington. Mr. Ludlow says that the result of a parliamentary inquiry was "to whitewash Burgoyne." It was the grievance of Burgoyne that this inquiry was cut short before his case had been fully heard and considered.

There are other errors like these to which we should call attention, were it worth while to occupy more space. We have also noted several phrases which Mr. Ludlow would do well to recast. "Vane was elected Governor, but soon got into trouble with the Puritans." "An ugly temper was rising on both sides." Readers "may wish that the birth of a great nation had not been screamed into the world after this fashion." "Franklin, in plain brown

coat and powderless grey hair, took the streets and the drawing-rooms alike by storm." "The two movements seem not to have been clearly distinguished by outsiders." When revised in the manner we have indicated, this little work will be a useful manual for educational purposes. The views of Mr. Ludlow are generally so sound, that we regret that the many errors we have noticed prevent us from pronouncing an unqualified verdict in his favour.

#### NOVELS OF THE WEEK.

*Mr. Gray and his Neighbours.* By Peter Pyper. 2 vols. (John Hodges.)

*Too Fair to go Free.* By Henry Kay Wilmoughby. 3 vols. (Samuel Tinsley.)

*Florimel Jones.* By T. U. (Sampson Low & Co.)

*Rose Turquand.* By Ellice Hopkins. 2 vols. (Macmillan & Co.)

'MR. GRAY AND HIS NEIGHBOURS' is a book in two volumes. The story begins in the last chapter but one of the first volume, the first sixteen chapters being devoted entirely to humour. What sort of humour it is may be judged at once from the writer's *nom de plume*, which, given in full, is "Peter Pyper, Esq., Barrister-at-Law, of the Outer Temple," and from the following names of Mr. Gray's neighbours:—Nazianzen Applebee, Anacharsis Backstairs Gunter (called by his friends in their happier moments, Grunter), Dr. Stubblegrass, Ebenezer Howlaway. The names of the places where these persons live are equally amusing. The story of the book is this. Alice Gray becomes engaged to Lord Hogsthorpe's eldest son, whom, by the way, the author persists in calling a young nobleman, on the morning after a dance, at which they met for the first time. The engagement is to be a long one, and, meanwhile, the young nobleman has a child by one of the servants in his father's house. After some explanations with Mr. Gray and his daughter, in which it must be admitted the young nobleman is peculiarly frank and plain-spoken, the engagement is broken off, and Miss Gray dies. With a plot of such an interesting description, and a fund of humour of the kind indicated, it may be imagined pretty well what sort of a book 'Mr. Gray and his Neighbours' is. The struggle in Miss Gray's mind when she has to decide on throwing the young nobleman over is thus described:—

"Never, I think, since the moral probation of our race began, in that far-off mystic Garden of old, was the balance held so evenly with love and conscience, inclination and duty, in the opposing scales. If there are beings higher than man, how they must have watched, with breathless, ineffable interest, the scene in Irthling Rectory in the gloaming of this November day, until, for once, high Zeus inclined the scale for conscience, and human love kicked the beam."

It must surely be unnecessary to say anything more of a book from which it is possible to make such an extract as that.

The title 'Too Fair to go Free' almost tells its own story. It is a tale of seduction, and the author relies for the interest of his book upon what he appears to think a very adequate knowledge of the details of fast life. It is a question how far the writer of a novel is justified in dealing with such matters, because, while opinion remains in its present state, nobody expects



to find elaborate accounts of illegitimate connexions among the books from the circulating library. To exclude such matters from novels is more than we could venture to do, but nothing can be more villainous in art, or more repugnant to common social morality, than impropriety introduced with the sole object of attracting attention or of making endurable the dullness of an ill-written book. It is a problem which a reader has often to ask himself with wonder, what sort of education can have led the author of the book before him to imagine that he possessed any qualification for his self-imposed task? Mr. Willoughby has apparently learnt a little Latin, or, at least, is anxious to make us think so. He also knows the names of a number of Greek writers and one common line of Homer sufficiently well to misquote it. His knowledge of University life will be understood if we say that he makes an Oxford man talk about his "gypps." Such faults, and there are plenty more of them, are venial in comparison with the cant with which immoral descriptions are slavered over, as if the writer were discharging a painful duty instead of pandering to a morbid taste. As a specimen of Mr. Willoughby's style, may be quoted, with perfect fairness, a few lines from his last chapter. The scene is the grave of Maud, the girl whom Williams had seduced:—

"The group consists of the principal characters of this story. . . . All know the sleeping inmate of that grave has mysteriously shaped their lives. The grave is rich with growing flowers, and loving hands have laid fresh garlands on it. . . . 'So young and so beautiful!' says Leila. 'So loving and so loved!' says Ethel. . . . 'Forlorn, but not forsaken,' says Lanham, proud of his search and discovery of Maud, though so soon to die. 'Forgiving and so forgiven!' murmurs Arthur Williams. Doubtless he has in his mind the passage of Holy Scripture, 'If ye forgive men their trespasses, your Heavenly Father will also forgive you.' And leaving Maud to the calm sleep of death, and to the generous, kindly criticism of our readers, we bid her farewell and them adieu."

We will venture to say that, if Mr. Willoughby finds any readers besides ourselves, he will have bid them as final, if not so willing, a farewell as he has done to Maud.

'Florimel Jones' is, we are informed in the Preface, a first attempt at authorship. We have no wish to deal hardly with pretensions so modestly advanced. The author has, at any rate, the credit of laying his scene in a distant colony, not hitherto much illustrated in literature, and is probably the first author who has utilized the skating-rink for the purposes of fiction. The plot turns upon the disappointment in love of an unhappy barmaid, who dies of consumption when her hero chooses a wife from his own class, and whose true lover at the same time dies of a broken heart upon her corpse. This melancholy tale is relieved by very small jests on the part of the survivors, of whom one John Smith, a gentleman "upon whose brow there ever dwelt a perplexed dissatisfied look," is the hero and philosopher, and Edward Villiers, a muscular Lothario, who labours under the disadvantage of being a married man, is the sufficient villain. The physical qualities of the ladies are more dwelt upon than their mental characteristics; but we gather that Florimel is all that she should be, while her elder sister, Mrs. Clark, is a woman "of a

superb type of physical beauty." Between these charmers Villiers is much perplexed, but a tragical event "transpires" which forces him to make off, and leave an open field for the triumph of Smith, and the consequent despair and death of the hapless barmaid. It is to be hoped that society in Newfoundland is much maligned by its patriotic but rather dull exponent.

Most readers will be a little repelled by the opening chapters of 'Rose Turquand,' so vulgar are the rising generation of Adairs, and so hard and unnatural their mother, a lady with projecting eyes, who, indeed, becomes still more outrageous as the story proceeds. But they will do well if they take courage and persevere; the little weakly waif of a heroine really turns out to be a character worth knowing; and though her adventures are of a homely character, they are sufficiently stirring to prove the true metal of a noble and self-sacrificing nature. In small matters and in great she shows herself womanly and admirable; from her quaint devotion to the "great, gentle, long-legged" dominie, Mr. Hawkins, to her unselfish devotion to her uncle's crippled and ill-used son, and her honest love for Allan Keith, she graces every phase of her story. We certainly could wish, for probability's sake, that her monitor had endowed her with more physical power. Her great feat of pedestrianism across the moors to get Charley's medicine, must, in real life, have been followed at least by a fatal cold; while her gymnastic exploits in the great ash-tree, and her underground excursions to and from the ruined chapel, seem to demand more powers and endurance than are usually the portion of ladies of delicate frame. But the more serious interest of the tale is so well maintained, and the effect of her circumstances on her character so well wrought out, as to counterbalance any deficiencies in probability arising from these minor matters. On the whole, there may be drawn more subjects of reflection from Rose's history than from many more pretentious analyses of character, and a more real religious lesson than from the majority of avowedly pious works of fiction.

#### OUR LIBRARY TABLE.

MR. HARCUS, a colonist, publishes, through Messrs. Sampson Low & Co., a semi-official work on South Australia. It is a book which every leading inhabitant of that colony will wish to have in his library, and which intending settlers ought to buy; but it is not a work of merit in a literary sense, and is wholly wanting in arrangement and in general interest. The first necessity in a book of this sort is accuracy, and as far as we have tested him, Mr. HARCUS is accurate.

MR. F. S. FLEAY'S *Shakespeare Manual*, which Messrs. Macmillan publish, is divided into two parts. Part I, called 'Manual of Reference,' deals with Shakespeare's life, contemporary allusions, the dates and sources of the plays, &c.; Part II. includes papers contributed by the author to the New Shakspeare Society, with some others. The necessity of such reprints may be doubted. The general character of the papers was reported from time to time in our columns, and they were quite accessible enough in the *Transactions* of the Society before which they were originally read. If the present volume is meant for school use, or for the use of any persons who are not enlightened on Shakspearean matters, and able to estimate critically the value of Mr. Fleay's arguments and conclusions, such articles are singularly out of place. In the first part, there is a good deal of useful in-

formation collected from various sources with considerable pains; but here, too, we think the book scarcely fitted for the learner or the general reader. The views of competent critics are at present far from lending countenance to the appearance in a *Shakespeare Manual* of such statements as these, delivered somewhat peremptorily:—"Some of Shakspeare's plays have been greatly abridged for theatrical purposes, namely (1) 'Tempest'; (2) 'Julius Caesar.' One has not only been abridged, but interpolated: (1) 'Macbeth'; similar interpolations may be found in 'Cymbeline' and possibly in the 'Tempest,' 'Henry the Fifth' (French scene), and 'Merry Wives of Windsor' (Fairies)," pp. 59-60. Elsewhere we are told that, in Mr. Fleay's belief, 'Romeo and Juliet' is a play by Peele, corrected by Shakspeare.

MESSRS. STRAHAN & Co. send us *Ecotica*: a Translation of the Spiritual Songs of Novalis, the Hymn-Book of Luther, and other Poems, from the German and Italian, by George MacDonald. Mr. MacDonald knows well how hard is the task of translating poetry into poetry; indeed he makes that task, some will think, rather harder than it ought to be. For while his laws—given in a Preface—require strict fidelity in meaning, tone, rhythm, and rhyme, he also demands, as we understand him, that the translation of a good German poem should be a good English poem. Of his own care examples are given in this selection of 'Ecotics,' including 'Spiritual Songs' by the young mystic, Friedrich von Hardenberg, who called himself Novalis. In No. 5 of this series, the version given of the first two stanzas may be called a faithful copy; and, in the first of the same series, the stanzas 1, 2, 5, and 8 are remarkable specimens of fidelity. The same trait is shown in treating 'Ein feste Burg,' by Luther, as in versions of his Pentecost Hymns, 'Komm heiliger Geist' and 'Nun bitten wir,' and the funeral hymn, 'Mitten wir im Leben sind.' Of these three (last-named) the originals are Mediæval Latin Hymns. That the translator shuns no difficulty is shown in versions of Uhland's 'Verlorene Kirche' and Heine's 'Frieden.' Putting the latter into English is made harder by adding rhyme, which is not found in the original—a remarkable poem, in which Heine speaks of Christ with profound reverence. The tendency of the Preface to this volume is to show that a man who can truly translate poetry must be a poet. If to all the demands there made, one more be added—that a version must read as an original poem—we shall have a problem not readily solved. It cannot be said that Mr. MacDonald has, in every instance, fairly solved that problem. In some cases, anything more than an approximate solution seems impossible.

MR. TEGG has done well in reprinting *The Three Trials of William Hone*, as the reports had become scarce, and they will always have an historical value.

"ALEPH CHEEM" has produced a new and illustrated edition of his amusing but rather vulgar 'Lays of Ind.' (Thacker & Co.)

*The Correct Card*, by Col. A. Campbell-Walker (Longmans & Co.), is a guide to what, in the form of a catechism. Whether this be a better plan than that usually adopted in which manuals is doubtful. Still some people may like it. The book is neatly printed, and its shape is convenient.

MR. QUARITCH sends us his *Bibliotheca Orientalis*, a supplement to his superb General Catalogue and worthy of the attention of Oriental scholars.

M. CHARLES NISARD has published, through Maisonneuve, of Paris, a treatise on Parisian idioms and sayings, chiefly of the last century. It will be found useful by students of popular literature.

We have on our table *The Rudiments of English Grammar and Composition*, by J. H. Smith, M.A. (Rivingtons), — *Polyeucte*, by Pierre Corneille, edited, with notes, by C. Cassal, LL.D. (Longmans), — *Euripidis Hercules Furens*, edited by J. T. Hutchinson, B.A., and A. Gray, B.A. (Cambridge Warehouse), —

*Analysis of Bacon's Advancement of Learning*, by J. P. Fleming, M.A. (Longmans).—*The English Essayists*, compiled and arranged by R. Cochrane (Nimmo).—*London and the Vanity of Human Wishes*, edited by J. P. Fleming, B.A. (Longmans).—*Human Nature*, by D. W. Mitchell (Smith, Elder & Co.).—*Five Free Trade Essays*, by G. H. Reid (Melbourne, Gordon & Gotch).—*America*, by R. A. Benedict (New York, Mearns, Endler & Co.).—*The Art of Furnishing*, by H. J. C. (King).—*London, a Complete Guide* (Herbert & Co.).—*The Crew of the Dolphin*, by H. Stretton (King).—*Jonathan*, by C. C. Fraser-Tytler (Bentley).—*The Race for Wealth*, by Mrs. J. H. Riddell (Warne).—*Poetical Debris*, by G. Messenger (Ward, Lock & Tyler).—*Simon the Cyrenian*, by J. S. B. Monsell, LL.D. (Bell).—*Letters to Radulphus on the Mosaic Account of the Creation*, by J. Colet, M.A., translated by J. H. Lupton, M.A. (Bell).—*The Exodus and the Wanderings in the Wilderness*, by Rev. Dr. Edersheim (Religious Tract Society).—*The Judgment of Jerusalem*, by Rev. Dr. Patton (Religious Tract Society).—*Meditations on the Essence of Christianity*, by R. L. Collier, D.D. (Williams & Norgate).—*Half-Length Portraits*, by G. Craig (Low).—*Sermons*, by J. B. Mozley, D.D. (Rivingtons).—*and Priesthood in the Light of the New Testament*, by E. Mellor, D.D. (Hodder & Stoughton). Among New Editions we have *M. T. Ciceronis Oratio pro L. Murena*, edited by W. E. Heitland, M.A. (Cambridge Warehouse).—*Comparative French-English Studies*, by G. Eugène (Williams & Norgate).—*A Condensed German Grammar*, by A. de Ratti (Low).—*Fragments of Science*, by J. Tyndall (Longmans).—*A Select Collection of Old English Plays*, Vol. XIV., by W. C. Hazlitt (Reeves & Turner).—*Campaigning on the Oxus, and the Fall of Khiva*, by J. A. MacGahan (Low).—*The Third or Transition Period of Musical History*, by J. Hullah (Longmans).—*Beginning Life*, by J. Tulloch, D.D. (Daldy, Isbister & Co.).—*Three Feathers*, by W. Black (Low).—*Hans Brinker*, by Mrs. M. E. Dodge (Low).—*Betty's Bright Idea*, by H. B. Stowe (Low).—*Too Much Alone*, by Mrs. J. H. Riddell (Warne).—*The Poetry of Creation*, by N. Michell (Tegg).—*Terra Incognita; or, the Convents of the United Kingdom*, by J. N. Murphy (Burns & Oates).—*and Near Home at Last*, by J. S. B. Monsell (Bell).

## LIST OF NEW BOOKS.

- Theology.*  
 Bruce's (A. B.) Humiliation of Christ, Svo. 12/ cl.  
 Christopher's (Rev. S. W.) New Methodist Hymn Book, and its Writings, cr. Svo. 3/6 cl.  
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 Brindley's (T. B.) Novels, Hints, and Essays, 12mo. 5/ hf. calf.  
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## SHELLEY ON KEATS IN THE 'ADONAIS.'

SHELLEY says in the Introduction to the 'Adonais,' "Keats died in his twenty-fourth year, on the 27th December, 1820." Has it ever been noticed that this date is wrong? Keats died 23rd February, 1821, for surely Lord Houghton is also mistaken in saying, in the shorter Life, that he died on the 27th of February.

D.

## SHAKESPEARE AND MUCEDORUS.

It has been said for about two centuries that Shakespeare had a hand in the dramatic entertainment of 'Mucedorus.' The oldest authority I have found upon the point is Langbaine, who, in 1691, tells us that he had seen the statement "in former catalogues." I think that the fact can possibly be established, and that we may be able to point out the very portion of the performance that Shakespeare contributed. To a considerable extent, it is, of course, a matter of speculation, because no positive evidence can be produced. I was induced to consider it by the recent purchase of an unrecorded edition of 'Mucedorus,' dated 1609: it went through eight or nine impressions, and mine, as far as is known, is the second. It was originally printed in 1598, and we are aware that it was then acted before Queen Elizabeth. My copy bears testimony on the title-page that King James, soon after he came to the throne, saw it acted by Shakespeare's company, "usually playing at the Globe."

Nevertheless, it is brimful of barbarisms and absurdities of plot, scenery, and character. It must originally have been brought out in the infancy of our stage, not long after the exhibition of what were called "Moralties," which it aided in superseding, while it served to introduce our national drama such as it existed early in the reign of Elizabeth, and nearly such as it continued at the period when Shakespeare arrived in London. How early in the reign of "the virgin queen" 'Mucedorus' had been acted before her we have no means of knowing; but the impression of it in 1598 could not contain the additions avowedly inserted when it was exhibited before James the First. What Shakespeare contributed was expressly called for by the desire then to give the piece greater attraction, and the impression of 1609, now before me, shows distinctly the amount and character of the additions made in or before the year 1603.

It is evident, I think, that the representation had been somewhat suddenly called for; and besides what Shakespeare added, other unnamed poets of the day, but decidedly inferior, were required to lend their assistance. The whole was also hastily printed, so that even in 1609 the piece was most irregularly and defectively compounded. It was rather a show, without acts or scenes, than a play; bears and wild men are introduced, as well as a clown, who utters the most preposterous and offensive nonsense; and kings, princes, and nobles are most absurdly mixed up with Comedy, Envy, and allegorical personages, while old women, boys, and maid-servants are called in to aid in the development of the story. The object clearly was, with all speed, to get up a representation that would surprise and gratify the new king. To all this confusion and buffoonery Shakespeare's contribution was comparatively small, but it is astonishing how obviously it stands out from the rest, and how superior it is to all that precedes or follows it.

As the piece was originally constructed, the father of the hero, Mucedorus, did not appear; and what Shakespeare seems to have been required to do was to write a new scene to introduce the King of Valencia and one of his courtiers, named Anselmo, who are first found in this edition of the drama, and who hasten the Aragon, where the

Princess Amadine had resided with her royal father. Mucedorus had escaped thither from the court of Valencia in disguise, and Shakespeare represents the King of Valencia, attended by Anselmo and others, as in anxious search for the lost hero. The scene is thus introduced:—

"Sound Music. Enter the King of Valencia, Anselmo, Roderigo, Lord Borachius, with others."

After which we read as follows:—

King Va. Enough of music! it but adds to torment. Delights to vexed spirits are as dates Set to a sickly man, which rather cloy than comfort. Let me intreat you to repeat no more.

Rod. Let your strings sleep: have done there!

[Let the music cease.]

King Va. Mirth to a soul disturb'd are embers turn'd, Which sudden gleam with molestation, But sooner lose their sight for 't: 'Tis gold bestow'd upon a rioter, Which not relieves, but murders him: 'Tis a drug given to the healthful, which Infects, not cures.

How can a father that hath lost his son,

A prince wise, virtuous, and valiant,

Take pleasure in the idle acts of time?

No, no: till Mucedorus I shall see again,

All joy is comfortless, all pleasure pain.

Ans. Your son, my lord, is well.

King Va. I prithee speak that twice.

Ans. The prince, your son, is safe.

King Va. Oh, where, Anselmo? surfeit me with that.

Ans. In Aragon, my liege: at his departure,

Bound my secrecy,

By his affection's love, not to disclose it;

But care of him, and pity of your age,

Make my tongue blab what my breast vow'd—

Concealment.

King Va. Thou not deceiv'st me? I ever thought thee

What I now find, an upright loyal man;

But what desire,

Or young-fed humour nursed within the brain,

Drew him so privately to Aragon?

Ans. A forcing adamant—

Love, mix'd with fear and doubtful jealousy,

Whether report gilded a worthless trunk,

Or Amadine deserved her high extolment,

King Va. See our provision be in readiness!

Collect us followers of the comeliest hue

For our chief guardians. We will thither wend.

The crystal eye of heaven shall not thrice wink,

Nor the green flood six times his shoulders turn,

Till we salute the Aragonian King.

Mus. speak loudly! Now the season's apt,

For former dolours are in pleasure wrapt.

[Exeunt omnes.]

This is all that is by Shakespeare, and I contend that it is all Shakespeare's: it is so different from the rest of the performance, and so superior, as well as so much in the manner of Shakespeare, that I feel confident in attributing it to him, as the part of 'Mucedorus' that he was, on the sudden, called upon to contribute for the amusement of the new king. As I said before, there are other parts of my edition of 1609 that are new in it, and are not to be traced in the impression of 1598; but they are by very inferior hands, and what I have quoted stands alone in the midst of grossness and absurdity. Most assuredly there is nothing from beginning to the end of 'Mucedorus' equal to it, or even approaching it in simile, sentiment, or harmony of versification. Of course, I do not say that it is as good as Shakespeare at his best, but it is far better than anything else in the whole performance; and there is one peculiar word employed in it which, as far as I know, is used by no other writer of the time or afterwards; I mean "extolment," in the line;—

Or Amadine deserved her high extolment.

It occurs in the same sense in the second scene of the fifth act of 'Hamlet'; but, as far as my research has yet gone, it is found in no other author, ancient or modern. Of course, I may easily be mistaken, and it is not a point of much importance in the question. I rely upon the uniform tradition that Shakespeare had assisted in the production of 'Mucedorus,' and upon the similarity of his known style to that of the quotation I have made. If it had been contained in any one of his known plays should we have thought it absolutely unworthy of his pen? The scene stands alone as an obvious insertion in a drama which enjoyed such continued popularity, that, when it was represented in Cambridge as late as the year 1650, an overloaded scaffold gave way, and several spectators lost their lives.

My position is that Shakespeare did really aid in the production of 'Mucedorus,' as it was represented before James the First, and that the scene



I have extracted was the very portion our great dramatist almost extemporaneously contributed.  
J. PAYNE COLLIER.

#### THE STYLES AND TITLES OF KINGS OF ENGLAND.

To the list of royal styles lately published in the *Athenæum* one may be added which is worth notice. In many years of the reign of Henry the Eighth, Berthelet, the King's printer, issued the Statutes for the year. In the title-page to the Statutes of the 31st year, the King is called (after the usual titles), "and in earth supreme head, immediately under Christ, of the church of England." In the title-page to the Statutes for the 32nd year he is called, "in earth under Christ supreme head of the church of England." But either the King or the King's printer did not afterwards allow Christ's superiority in this matter, perhaps because it was not by 26 Hen. VIII. c. 1.

A. J. HORWOOD.

#### SPENSER AND DANIEL, AND THE TOWNELEY MSS. Park View, Blackburn, Lancashire.

The cheering and influential response thus far to my recently issued prospectuses of new (private) editions of the complete Works of Spenser and Daniel and of the Towneley MSS., whereby I have the pleasant prospect of very speedily closing my relatively limited lists of subscribers, seems to render it expedient that I should try to give an answer to many inquiries concerning the new books. As I cannot possibly undertake a letter to each inquirer or to the many public prints, I venture to offer such explanations as will probably satisfy most, through the *Athenæum*, as knowing no other channel by which I can address a larger literary or book-loving audience.

I have been asked publicly and privately how repetition and confusion are to be avoided in the annotation of my distinguished associates? This is a merely theoretical difficulty, because (1) each has accepted or elected his own distinctive department; (2) speaking broadly, each will see the finally adopted proof-sheets, and thus be aware severally of the contributions of all—under the editor's responsibility, with all before him. As examples, Dr. Brinsley Nicholson, who is known everywhere as among the very foremost in authority on Elizabethan-Jacobean-Carolinian literature, will furnish elucidations and illustrations of all noticeable things from the whole range of contemporary and later sources, as well as estimate critically the various readings as between the first and latest author's texts; and which various readings will result from a minute collation of all the texts, mainly by Mr. W. Aldis Wright, M.A., of Cambridge—who needs no introduction or eulogy with the Cambridge Shakespeare accessible—and myself. Again, there are abundant words and forms and phrases in Spenser's and Daniel's English to be examined philologically. On these Prof. Angus, of London, and the Rev. Thomas Ashe, M.A. (poet of 'Songs Now and Then'), will work. Once more, the reading of Spenser and Daniel was very much wider and deeper than is usually supposed, and Spenser's contemporary allusiveness still more abundant. To these Mr. Edmund W. Gosse—who again needs no introduction in literary circles—will direct his special attention; and I am more than pleased to be able to add that Miss Christina G. Rossetti is re-reading Spenser in the light of the great poets of Italy for me. Further, the Lord Coleridge, Profs. Ward, Morley, and Child, Mr. George Saintsbury, and the Rev. Richard Wilton, M.A., are re-reading the whole critically, and will contribute annotation on specific points that peculiarly strike them. It were a waste of pains to enlarge on the high and peculiar qualifications respectively of these associates.

Thus, with the co-operation of these friends, I think I am warranted and safe in promising (a) the text in integrity from the latest author's text, not eclectic or composite; (b) a faithful record, with estimate, of all various readings; (c) a body of thorough, compressed, and scholarly annotation—each under the initial of the writer—and leaving

no difficulty, or obscurity, or allusion undealt with; (d) matterful and complete glossarial and other indices. Then Prof. Dowden will discuss the Allegory and Ethical Teaching of the Fairy Queen; the Rev. William Hubbard (of whom more will yet be heard) the Introspection and Outlook of Spenser; Mr. Aubrey de Vere, the Characteristics of the Poetry of Spenser; Mr. Gosse, Contemporary and later Pastoral Poetry in relation to the *Shepherd's Calendar*; Mr. F. Turner Palgrave, the Minor Poems of Spenser; and the Life will be based on original research at first hand. As each of my associates has his own *peculium*, and as we have a common bond of literary sympathy and friendship, it may be allowed me to give assurance of compression and non-repetition. I certainly feel honoured by filling the editor's chair in the midst of such a band of fellow-workers. Such combination of various gifts and culture vindicates itself as against any single scholar, especially as hitherto neither Spenser nor Daniel can be said to have been edited critically or adequately, albeit there have been many noble workers.

Coming now to the books as books: I receive names for three sizes: (a) cr. 8vo., which, though the number be limited, will cost only 5s. 3d. (Spenser) and 7s. 6d. (Daniel) per volume; (b) demy 8vo., which, with like conditions, will be only 10s. 6d. and 12s. 6d. respectively; and (c) 100 large paper, large post quarto, 2l. 2s.—*de luce* in every way—indeed as beautiful books as ever have been issued of the kind. I may state here that for the large paper I intend to furnish steel portraits and other illustrations. Among the former, besides the Brethry Park Spenser and the authenticated Daniel, and Sidney and Raleigh, I am enabled to count on a youthful Spenser in hereditary possession of an ancient English family, and, by Lord Derby's kindness, an unengraved portrait of that Countess of Derby who was at once Spenser's and Milton's friend—and others, if my hundred names be obtained, as I anticipate.

May I be permitted to hope that these details will bring some new subscribers, and enable me to announce soon the completion of my appointed numbers? I shall go to press on the completion of my limited numbers, and thereafter no copy will be obtainable, as I have decided not to print more than are subscribed for on going to press. The pecuniary responsibility is weighty; and I dare to believe that my labours on our great literature in various directions give me a claim on the support of all who really care for that literature. My ambition—not an unworthy one surely—is to make the new Spenser and Daniel landmarks in critical and worthy editing; while the large paper especially will be the finest monument yet raised to the "poet of poets" and his friend, gentle and richly-dowered Daniel.

The Towneley MSS.—(a) the spending of Robert Nowel, (b) the English Jacobite Ballads—I limit to 100 each size; and they are well-nigh all taken up. I shall gladly forward the full prospectuses to any wishing them,—i.e., of the whole.

ALEXANDER B. GROSART.

#### PROF. LASSEN.

PROF. CHRISTIAN LASSEN, the Nestor of European Sanskritists, died at Bonn on the 6th of May, in his seventy-sixth year. A Norwegian by birth, he received his first university education at Christiania, and afterwards studied at Heidelberg and Bonn. The latter University was at that time the centre of Sanskrit studies in Germany, with A. W. von Schlegel as professor; and Lassen became his pupil and friend. He subsequently went to Paris and London for the purpose of copying and collating Sanskrit manuscripts, and on his return to Germany took up his permanent abode at Bonn where he became first lecturer, then professor of Sanskrit.

He was, with Schlegel, the representative of the critical school of Sanskrit philology. Jointly with him he edited the *Hitopadesa* (1829-31), and assisted him in his edition of the *Rāmāyana*. On Schlegel's death, in 1845, he brought out a new

edition of the *Bhagavadgītā*, with valuable additional notes. His principal further contributions to Sanskrit philology consisted in critical editions of the *Sāṅkhyakārikā*, the first act of the drama *Mālatīmādhava*, the *Gitagovinda*, in a Sanskrit anthology, and elaborate criticisms of Bopp's greater Sanskrit Grammar, and Böttlingk's edition of Pāṇini. While the celebrated 'Essai sur le Pali' (1826), of which he and Burnouf were the joint authors, has since been superseded, his 'Institutiones Linguae Practicae' (1837) is still the standard work on the Prakrit of the dramas. But the work in which the wide range of his learning and research culminated, and on which his great fame mainly rests, is his 'Indische Alterthumskunde' (4 vols., 1843-1861), a critical history of India and Indian civilization down to the ascendancy of the Mohammedan power, comprising also those countries and islands to which Indian influence extended. Revised editions of Vols. I. and II. appeared in 1861 and 1874. But, though many portions of the work will require further revision and modification, as new materials become available and a stricter sifting of those used by the author is made practicable, that work will long remain the greatest monument of critical scholarship in this department of scientific research.

Lassen was also one of the pioneers in the decipherment of cuneiform inscriptions. His memoir on the cuneiform tablets of Persepolis appeared in May, 1836, and he subsequently contributed longer articles on the subject to Ersch and Gruber's *Encyclopædia*, and to the *Zeitschrift für die Kunde des Morgenlandes*. He also exercised his ingenuity in writing memoirs on the Phrygian, Lycian, and Umbrian inscriptions. His essays on the Brahmi and Beluchi languages evince his tact in dealing with linguistic questions in another direction. His failing eyesight, however, early in his professional career incapacitated him for further investigations of this kind. But, though nearly blind for many years before his death, he was able, by means of an amanuensis, to take note of the principal publications bearing on the main work of his life.

#### NOTES FROM PHILADELPHIA.

Philadelphia, May 5, 1876.

IN five days from this date the "International Centennial Exhibition" will be formally opened by the President of the United States, with the usual American accompaniments of oratory, music, firing of artillery, a profuse display of bunting, and great popular enthusiasm. The Exhibition is really on a colossal scale, and in some respects it will fall far short of its predecessors in London, Paris, and Vienna, in others it will, doubtless, surpass them. Nothing, however, is yet fully ready to be seen. In the mechanical and scientific departments much is promised of America, and there are indications that the promise will be fulfilled. Of the art portion, I fear, little will need to be said; but it is possible that in this line things may turn out better than is now expected. The site of the Exhibition Buildings is historic ground. The buildings occupy a position on a far-stretching plateau, 116 feet above the level of the river Schuylkill, which forms the western boundary of the city proper, and is included in the eastern portion of Fairmount Park. Within the enclosure, or in its immediate vicinity, still stand "Mount Pleasant" mansion, made famous by the names of Benedict Arnold and Baron Steuben, and "Lemon Hill," the residence of Robert Morris. These and the country seats of others, whose names are landmarks in the history of the American Revolution, have, as yet, escaped the tendency of the modern Americans to obliterate all trace of the few time-honoured monuments which their land can boast. It will be remembered that, owing to the elliptical form of the Paris Exposition of 1867, from one point only—between the English and French departments—did the building afford an accurate idea of its real magnitude; but, in the construction of the Philadelphia buildings, the long perspectives have been adopted which are so familiar to us at the Crystal Palace.

The main Exhibition Building is constructed of wood, glass, and iron in the form of a parallelogram 1,576 feet long (mark the coincidence) and 464 feet wide. The principal portion of the building is 70 feet high. Upon the corners of the structure are four towers, and the roof over the centre of the building is raised above the surrounding portion, and relieved by four more towers. The ground plan shows a nave 100 feet wide by 1,832 feet long, which is claimed to be the longest avenue of that width ever introduced into an Exhibition Building. On either side of this nave are three aisles, each running the entire length of the structure.

Machinery Hall, which it is proposed to retain as a permanent structure for future inter-State Industrial Exhibitions, covers an area of fourteen acres. It is about the same height as the main building, but is better constructed, and is much neater and handsomer in its details. On the ground floor are two main avenues, 90 feet wide, extending the entire length of the building, 1,402 feet, with a central and two side aisles. At the centre of the building is a transept which, at the south end, is prolonged beyond the exterior lines, forming an annex in which hydraulic machinery will be exhibited in full operation.

The Horticultural building is a structure covering an area of one acre and a half, exceedingly handsome in design, but painted and decorated in the gaudiest colours. It is intended to remain as a permanent ornament to Fairmount Park, and will form the nucleus of a botanic garden. The building is in the Moresque style of architecture of the twelfth century, the principal materials being the everlasting iron and glass, with the addition of ornamental tiles.

The Art Gallery, or Memorial Hall, as it is called, will remain when the Centennial Exhibition is a thing of the past, as "a permanent museum of industrial sciences." The style of architecture is the modern *Renaissance*; and the object being to make it absolutely fire-proof, the only materials used in its construction are granite, glass, and iron. The structure is 365 feet in length, 210 feet in width, and 72 feet in height, and the centre is surmounted by a glass dome. It is rather low in proportion to its other dimensions, and impresses the spectator with a sense of decided flatness. The main entrance is approached by a broad flight of steps, and three large iron doors open into a hall, and between the arches of the doorways are clusters of columns, on the capitals of which are carved emblems of science and art. The entrance-doors have centre panels of bronze, bearing the coats of arms of all the States and territories. In the centre of the main frieze is the United States coat of arms, and the main cornice is surmounted by a balustrade with candelabra, while at either end is a colossal but unsymmetrical figure, intended to represent Science and Art. The dome rises from the centre of the structure to a height of 150 feet from the ground. It is of glass and iron, unique in design, and terminates with a large bell, from which rises a zinc statue of Columbia, 22 feet high. The attitude of Columbia is neither dignified nor graceful, and she holds a chaplet in her hand, as if it were a quoit she was in the act of pitching, rather than a crown she was about to bestow. A zinc figure of large size stands at each corner of the base of the dome, typifying respectively Agriculture, Commerce, Manufactures, and Mining. At each end of the building is a pavilion, and from the main entrance to the pavilions extends a Roman arcade, which is ornamented with tile-work and wreaths of oak and laurel made of pressed iron, and painted to represent the granite; there are thirteen stars in the frieze, and a large spread eagle (of zinc) surmounts each of its four corners. The arcades, which serve to protect the long walls of the gallery, consist each of five groined arches forming promenades, looking outward over the open landscape, and inward over pretty garden plots, which extend back to the main walls, and are ornamented with central fountains and statuary. The walls of the east and west sides of the main

structure display the pavilions, and are relieved by statues placed in niches. The rear of the building is of the same general character as the front, but in place of the arcades is a series of arched windows. The main entrance opens on a hall 82 feet long by 60 feet wide and 53 feet high; on the farther side of this hall doorways open into the centre apartment, 53 feet square, and lighted by the dome, the neck of which is also ornamented with pressed iron flowers, &c., painted white, in place of the ordinary stucco-work, but here they do not show to such advantage, for a true circle has not been formed, thus creating an impression that the work has "bulged" in several places. An attempt at colouring the inner glass of the dome has also been made. Galleries extend from the east and west sides of this hall, and are temporarily divided for the more advantageous display of paintings, the whole forming one grand hall 287 feet long by 85 feet wide. From the two galleries doorways open into two of smaller dimensions, and these open north and south into private apartments, which connect with the pavilion rooms, forming two side galleries 210 feet in length. Along the whole length of the north side of the main galleries and central hall extends a corridor which opens into a series of private rooms designed for smaller exhibition-rooms and studios. All the galleries intended for the display of paintings are, of course, lighted from above; the central hall and pavilions are more especially adapted for sculpture. An additional temporary building, to help accommodate the extensive contributions, has been erected about 100 feet in the rear of Memorial Hall, from which it is disconnected except by a colonnade. It somewhat resembles the Vienna Fine Arts Gallery, being built of brick overcast with cement. The extreme dimensions are about the same as those of Memorial Hall, and the interior walls are lined with asbestos, to render the structure fire-proof. It is amply lighted from above, and divided into two large galleries, each 101 by 40 feet, and twenty-four smaller galleries, each 40 feet square.

Agricultural Hall is, externally, one of the handsomest buildings I have seen for the purpose to which it is adapted. It consists of a long, broad nave, crossed by three transverse, both nave and transept being composed of wooden Howe-truss arches. The interior height to the point of the arches is 75 feet, and the building is in the form of a parallelogram 540 by 820 feet.

The various other buildings in the Exhibition grounds are overwhelming in number and extent, and a detailed description of them is, therefore, out of the question. Amongst the more prominent, however, I may mention several neatly designed wooden structures,—viz., a women's pavilion, a photographic gallery, a judges' hall, and a representative building of almost every State in the Union, of as many different styles and designs. The most conspicuous feature of all these is the bad taste shown in the exterior colouring, the principal object being seemingly to attract attention. In addition there are all the usual restaurants, cafés, and buildings erected by the various nations exhibiting. Our own English building, lately christened "St. George's House," excites the curiosity of Americans. It is in the old half-timbered style of architecture. The tall red chimneys attract the most attention, and are the subject of endless amusement to our American cousins.

There is also a large wooden pavilion containing the scientific exhibits of the United States Government. They are very comprehensive in their kinds, and are composed partly of selections from the national museum, known as the Smithsonian Institution, at Washington, and partly of special contributions from various quarters, which will, at the close of the Exhibition, be permanently arranged in the museum at Washington. In this department will be displayed the ethnology of America, including types of pre-historic implements and ornaments, and costumes of Indian tribes. The department of zoology includes materials, products, and manufactures; also a fine

and complete series of American furs and leather. The Educational section includes very large and systematic collections of minerals, which are grouped by States, to show more fully their extent and distribution; also fuels and petroleum; ores, metals, and their immediate derivatives; ornamental stones and gems; building-stones, marbles, artificial stones, lime, cement, &c.; fictile materials and direct products; pigments, colours, detergents; grinding, abrading, and polishing substances; fertilizing substances; minerals used in chemical manufactures. Geological maps, and a set of geological reports from the States and the General Government, are being prepared; two or three of the surveys now in progress will make special exhibitions of their work and collections. The apparatus used by the Government for observing the transit of Venus in 1874 is also displayed in this section, and the United States Signal Service Corps will exhibit their apparatus. Medicine, surgery, sanitary science, &c., will be represented by the Surgeon-General's department, and a separate building has been fitted up as a model hospital. These will form the chief science exhibits, for amongst private contributors there is little at present to mention, beyond some collections of minerals sent by the Governments of Chili and the Argentine Confederation. Everything is in the utmost confusion, and not more than half the goods are unpacked, while the heads of the various technical departments are grossly ignorant of the work assigned to them. Of course there are exceptions to this rule. Mr. William Harkness, one of the professors in charge of the Government science exhibits, is a newspaper reporter by profession; and Mr. John Sartain, chief of the Fine Art department, was until lately an engraver for an American fashion-book. Mr. Sartain is assisted by several gentlemen who have the reputation of being connoisseurs.

A. C. A. P.

#### PAHLAVI LITERATURE.

MR. E. W. WEST, the well-known Pahlavi scholar, is about to return to Europe with fresh materials for the study of Pahlavi literature, of which he gives the following account in a letter to Prof. Max Müller:—

"I have obtained complete copies of the *Dinkard*, *Nirangistân*, *Vajarkard-i Dîni*, and many shorter works hardly known by name in Europe, and hope to finish the *Dâdistân-i Dîni*. . . I have also collated Spiegel's Pahlavi text of the *Josna* and *Vendidad* with some very old MSS., and am sorry to say I find the printed text lamentably defective. The *Dinkard* is the longest Pahlavi work in existence, and originally contained nine books, of which the two first are missing; a MS. of the remaining seven books was brought from Persia about ninety years ago, and this MS. traces its own descent from an old MS. copied by a writer about 877 years ago; all existing copies in India are derived from this MS. brought from Persia, but before they were made about one-sixth of the folios of the original MS. had been abstracted by various individuals, and still remain in other hands. I have been able to collate all these scattered folios excepting five, which are still missing; but, excepting myself, I believe Dastur Peshotan is the only person who has a copy of the whole. The eighth and ninth books contain a long account of the Nasks, or twenty-one books of the Zoroastrian literature, which seems likely to be of considerable interest. Inquiries have been made in Persia for some other copy of this work, but hitherto without success. The *Nirangistân* is probably the third largest work in Pahlavi (if it be longer than the Pahlavi *Vendidad*); it consists of minute directions with regard to ceremonies very difficult to understand fully, and seems to contain many quotations from the *Avesta* not found elsewhere, and likely to be important additions to the *Zend Dictionary*. . . The *Dâdistân-i Dîni* is the second longest Pahlavi work, and contains a great variety of religious information, more interesting and less technical than that in the *Nirangistân*. It consists of three



parts, of which the first and last are said to have been additions to the middle part, which latter is all that has yet reached Europe, and is about one-half of the whole work. The Vajarkard-i Dini is a somewhat similar but shorter work. The copy I have had given me was printed in Bombay in 1848. Several minor works I have copied from a MS. 554 years old, said to be unique. . . . Another volume of this MS. is said to be at Teheran, in a library which was purchased in Bombay some twenty years ago. With regard to Avesta texts, I have not learned that any MSS. exist which can be traced to other sources than those used by Westergaard, so it is doubtful if his edition can be improved upon materially. But the Pahlavi text of Spiegel's edition is simply untrustworthy, owing, probably, to his following the Paris MS. of the Vendidad in preference to its prototypes at London and Copenhagen."

Mr. West adds: "I had an opportunity of meeting Dr. Andreas in Bombay last October, and I saw by the papers that he had been travelling on the Sindh frontier, and returned sick to Karachi, whence he had proceeded by steamer to Guadar." The disappearance of Dr. Andreas has caused anxiety in Germany, which Mr. West's words may tend to allay.

### Literary Gossip.

As our mention of the Commission appointed to inquire into the Queen's Colleges excited some interest, and led to a question being asked in the House of Commons, we now add some particulars. The Commissioners visited Queen's College, Belfast, immediately after the Easter vacation, and remained nearly a week. All the professors and some other officers of the college were examined by them, and the evidence, taken down in shorthand, is now being printed. From Belfast the Commissioners proceeded to Galway, where they remained about the same time, and thence they went to Cork, where their examination was concluded. It is not likely that the evidence will be published, but it is to be used by the Government for their own guidance in any schemes which they may propose for promoting increased efficiency. The questions put by the Commissioners were very comprehensive, and were directed to ascertaining if greater economy could be made possible by improvements in the constitution and management of the Colleges, and to the points in which additional expenditure is most urgently required.

MR. KEGAN PAUL, well known by his 'Memorials of William Godwin,' is at present engaged in drawing up some biographical notices of Mary Woolstonecraft, which will shortly appear in the *Fortnightly Review*.

MR. ROBERT BUCHANAN has in the press a new poem, said to be the most ambitious he has ever written.

MR. A. H. HUTH, one of two fellow-travellers of the late Mr. Buckle, who accompanied him from the beginning of his tour, and was with him when he died, is writing a life of the historian. Mr. Huth would be glad of the use of letters or any other information relating to Mr. Buckle.

A POEM of considerable length, by Mr. Allingham, founded on an Irish legend, will shortly appear, we understand, in the *Cornhill Magazine*, with illustrations by Mrs. Allingham.

THE speech on the national expenditure, which Mr. Childers delivered in the House of Commons on Monday evening, is about to

be revised by the right honourable gentleman, and published as a pamphlet.

BRET HARTE's novel, entitled 'Gabriel Conroy,' is announced for immediate publication by Messrs. Warne & Co.

WE believe it is intended to invite Dr. Manning, who has for some years acted as General Editor to the Religious Tract Society, to fill the vacancy occasioned by the death of Dr. Davis, the Secretary.

THE visitor to the British Museum may now see, in passing through the King's Library, among the curiosities exposed to view in the table cases, a copy of the Indulgence issued by Pope Leo the Tenth for the rebuilding of St. Peter's at Rome. This Indulgence was issued and printed in the year 1517, under the direction of Albert, Archbishop of Mentz and Magdeburg, and it was sold by John Tetzel and Bernardinus Samson as sub-commissaries. The manner in which Tetzel carried on the traffic led, everybody knows, to the remonstrance of Luther, and the Reformation. This document, printed on vellum and on a single sheet, was purchased for the Museum last October. It is now placed in Table XII. in the King's Library, close to the original printed copy of the ninety-five theses against Indulgences and other Papal practices posted by Luther on the doors of the church of Wittenberg, on the 31st of October, 1517; also, close to Luther's appeal to a General Council, dated November, 1518.

HERE it may be mentioned that the Trustees of the British Museum have lately purchased a remarkable little 'Horæ ad Usam Sarum'—Book of Hours according to the use of Sarum—printed on vellum, which formerly belonged to Prince Arthur, eldest son of Henry the Seventh, and first husband of Catharine of Arragon. On the last leaf is an inscription, stating that the book was a present from Prince Arthur to Thomas Poyntz, "Armigero pro corpore III<sup>mi</sup> Regis Anglie Henrici VII." i.e., Esquire for the body of King Henry the Seventh, underneath which, at the foot of the page, is an undoubted signature of Prince Arthur himself in French, "Arthur le Prince." Of this autograph, only one other copy is known, that namely in the Cottonian Collection of MSS. in the British Museum. On the first leaf of this Book of Hours is the signature C. Somerset, being in all likelihood that of Sir Charles Somerset, afterwards Baron Ragland, and in 1514 created Earl of Worcester. He was executor to Henry the Seventh and Lord Chamberlain to Henry the Eighth. In the Calendar to this volume, preceding the prayers, there are obituary notices in MS. of several members of the Poyntz family. Of this family there were two branches, one in Gloucestershire, and the other in Essex. A merchant of Antwerp of this name befriended Tyndale when at Antwerp, and even lodged him in his own house. When Tyndale was arrested for heresy in 1535, this Poyntz wrote to his brother, who filled some office in the English Court, in his favour, but with no effect. In the name and character of "Poins," the friend of Prince Hal, it is possible that Shakespeare may have had in his mind's eye some member of this family.

A CORRESPONDENT writes:—

"Gray's 'Elegy,' as recently issued by Messrs. Longmans in their series of 'Annotated Poems,'

contains several new readings, but no authority is quoted for any of them. I send you the little book, that you may judge for yourself. I would point out the following:—

Stanza 2 has 'drony,' instead of 'droning.'  
 " 6 " 'Nor children,' instead of 'No children.'  
 " 7 " 'teams,' instead of 'team.'  
 " 10 " 'tombs,' instead of 'tomb.'  
 " 21 " 'names,' instead of 'name.'  
 " 26 " 'writthes,' instead of 'wreathes,' and 'bubbles,' instead of 'babblers.'  
 " 29 " 'churchyard,' instead of 'churchway.'

THE new number of the *Journal of the Royal Archaeological Institute*, which is on the point of being issued, will contain the following memoirs, &c.:—"Notes on Early Glass in Canterbury Cathedral," by W. J. Loftie, B.A.; 'Notes on the Abbey Buildings of Westminster,' by J. T. Micklethwaite; 'On the Identification of the Roman Stations "Navio" and "Aqua," with Remarks upon other Roman Stations in Derbyshire,' by W. Thompson Watkin; 'Cæsar's Landing-Place in Britain,' by G. Dowker; 'The "Keeper of St. Chad's Head" in Lichfield Cathedral, and other matters concerning that Minster in the Fifteenth Century,' by John Hewitt. These will be followed by an original Charter of Adam, Abbot of St. James, Northampton, in the reign of Edward the First; Report of Proceedings at Meetings of the Institute, Notices of Archaeological Publications, and Archaeological Intelligence.

THE latest issue of the Spenser Society consists of the third collection of the works of John Taylor, the Water Poet, not included in the folio of 1630, and Thomas Churchyard's 'Worthines of Wales,' 1587. The work last named was reprinted in 1776. The former contains tracts of excessive rarity, three of which are said to find no place in the lists of Lowndes and Hazlitt. Our confidence in this assertion and in the management of the Spenser Society undergoes a rude shock on discovering that one of the three is included in the 1630 folio, and has already been reprinted by the Society.

A NEW monthly journal will appear early in June, which is to be devoted entirely to scholastic matters, such as School-Board notices, reviews of school-books, advertisements of an educational character, &c.

IN questioning, a fortnight ago, Major Wood's theory of the application of the names "Ochus" and "Oxus" to the same river, we wrote, "the roots *Wakh* and *Waksh* . . . occur in connexion with the southern or northern sources of the river [Amu] respectively." This might be misunderstood. The root *Wakh* is, in fact, found in *Wakhan*, the district where the Amu rises, while *Waksh* is one of the names of a stream which joins the Amu from the north. Now *Wakh* and *Waksh*, as Col. Yule has suggested, forcibly recall *Ochus* and *Oxus*. The name *Oguz* (i.e., *Ochus*) is, besides, to this day, the name of one of the channels of the Amu, near its present embouchure in Lake Aral. All this militates against Major Wood's theory that the name "Ochus" was transferred to the Oxus from the river now known as the Atrek, at the time when the Oxus debouched into the Caspian, and when the channels of the two rivers were, perhaps, in artificial and temporary connexion.

THE Parliamentary Papers issued by Messrs. Hansard during the month of April comprise

sixty Reports and papers, twenty-two Bills, and twenty Papers by Command. Among the first of these will be found the General Digest of Endowed Charities, 1873-5; the Statement of Accounts of Life Insurance Companies for the year 1875; a Return of the Sums expended on the River Thames Bridges; a Report with reference to Receipts and Expenditure on the Turnpike Roads of South Wales, and the Account of the Income and Expenditure of the British Museum for the year ending March, 1876. The last cited document is a praiseworthy example of promptitude in publication. Among the Bills, that of most general interest is the Patents for Inventions Bill. Among the Papers by Command, attention will be given to the second Annual Report of the Railway Commissioners, and to four separate Reports on Railway Accidents in 1875. The fifteenth Annual Report of the Inspectors of Salmon Fisheries in England and Wales also deserves mention.

WE are informed that the American Philological Society are making preparations to hold a convention at Philadelphia during the Centennial Exhibition, and that they have also in view a world's convention of philologists in London, about June, 1878. Dr. David P. Holton is the secretary, and the rooms of the Society are at 19, Great Jones Street, New York City, U.S.A.

M. HENRI LECOMTE is engaged on what he promises shall be a true history of the singular life and the glorious labours of Frédéric Lemaître. This will be partly founded on information derived from the great actor himself. It is not generally known that when Lemaître was a pupil at the Conservatoire, and competed for a prize, he was condemned by all the judges but one. That one, however, was Talma, who protested against the conclusions of the other judges.

WE learn from the *Manchester Guardian* that the Chetham Society will shortly publish its ninety-seventh volume, which will consist of 'Contributions towards a History of the ancient parish of Prestbury, in Cheshire,' by Dr. Frank Renaud.

THE Chair of Moral Philosophy in Aberdeen University is about to be vacant, Prof. Martin having made application for permission to retire. The appointment is in the gift of the Crown. It is a lay chair in the Faculty of Arts, and the Professor is not required to belong to the Established Church. The emolument is between 500*l.* and 600*l.*, of which over 300*l.* is derived from endowment, the remainder from class fees. The lectures on Moral Philosophy are given in the Winter term, from the beginning of November to the end of March. The present Professor, having been appointed in 1846, is now entitled to the full retiring pension of two-thirds of the emolument of the chair.

THE monument erected to Schiller at Marbach, his native place, was unveiled on the 9th inst. The ceremony seems to have excited only a local interest, few people even from Stuttgart being present.

M. RENAN has published a volume of 'Dialogues et Fragments Philosophiques.' The Dialogues, which form the larger part of the book, were written at Versailles, in May, 1871. M. Renan says that he hesitated for a time to publish them, as they bear the impress of the

terrible crisis through which France was then passing. He adds:—

"Mon but unique a été d'éveiller la réflexion sur des problèmes qu'on ne peut passer sous silence sans injure envers la vérité. Le désir que j'ai, en écrivant, d'être clair et de donner de la saillie à ma pensée me fait quelquefois recourir à un procédé analogue à celui que Jean Paul Richter emploie dans ce morceau célèbre où, pour inspirer l'horreur de l'athéisme, il le fait prêcher par le Christ. Le moyen le plus énergique de relever l'importance d'une idée, c'est de la supprimer et de montrer ce que le monde devient sans elle. J'espère appliquer un jour en grand ce mode d'exposition philosophique dans un livre que j'intitulerai *Hypothèses*, et où j'esquissais sept ou huit systèmes du monde, dans chacun desquels il manquait un élément capital. Par là, le rôle de cet élément sera mis dans un relief extraordinaire, qui deviendra sensible même aux vues les plus basses."

FIFTY different tribes of North American Indians are to be represented, say the American papers, in the Centennial Exhibition at Philadelphia, which has just opened.

THE death is announced of Capt. Meadows Taylor, the author of 'Tara,' and other brilliant novels, which ought to have met with more success than they ever achieved. Capt. Taylor also wrote a history of India, and was connected with that ill-starred work, 'The Peoples of India.' Dr. Andrew Wynter, whose decease the *Times* mentioned on Wednesday, was a busy contributor to the reviews and magazines, and for years the editor of the *British Medical Journal*. The name of M. Alphonse Esquiros, known to English readers by 'L'Angleterre et la Vie Anglaise,' is also included in the week's obituary.

## SCIENCE

### THE LOAN COLLECTION OF SCIENTIFIC INSTRUMENTS.

THE galleries containing the Loan Collection of Scientific Instruments are at length open to the public. Apparently no expenditure has been considered too great by those who have been engaged in bringing together in the course of a few weeks from every part of Europe all the relics of science that could be begged or borrowed from public institutions or private collections. Gentlemen have been sent on special missions from South Kensington, and their movements have been duly chronicled in Reuter's telegrams amongst the most important news from Italy and Germany. Where these gentlemen could not find time to go, ambassadors and their attachés have been pressed into the service of collecting. Special railway trains have, we are informed by our contemporary, *Nature*, been built for the transit of instruments, and the result is a collection of brass, glass, and old iron relics, which has driven the daily press wild with enthusiasm.

According to the ordinary law of chances, a certain proportion of these instruments will be returned to the places whence they came all the worse for their journey across Europe, and we feel inclined to inquire whether it is certain that the worker in science will be the wiser for having seen them. The old and celebrated instruments have been repeatedly described and figured, and the new instruments, if useful, a man engaged in scientific research knows better than he knows the way to South Kensington. As to the curiosity-loving public, it will surely not be pretended that it is worth while to form such a collection for its amusement, but if it be the duty of Government to gratify the craving of idlers, let us by all means at once appoint a Barnum to be Minister of Science, he will know how to make such exhibitions as this, and the School of Art needlework, a commercial success. But, no doubt,

real instruction is intended, and if so, let us stop and ask whether the present is the best and cheapest plan of obtaining our object. The "general public," so far as can be judged from the experience of the first few days, regards the whole affair with indifference.

In order to afford the means for studying the history of a science,—there is needed a continuous series of objects that will illustrate the development of thought step by step; such a collection cannot be brought together in a few weeks. It needs the patient labour and study of a lifetime devoted to it; but in this exhibition, as in collections made by the *nouveaux riches*, the extremely old and extremely curious have been brought side by side with the complicated results of modern workmanship; and we find none of the connecting links, to gather which requires a man well versed in the history of his subject, and the labour of a lifetime. For example, we have Galileo's telescopes and the still more interesting and earlier microscope of Zacharias Janssen, which, in some senses, may be called the father of all telescopes, for it forms a connecting link between microscopes and telescopes, and might, perhaps, with more propriety have been placed amongst the latter, as it is constructed for viewing objects at several inches distance; then we have the objectives and eye-pieces of Christian and Constantine Huygens, a photograph of the lens which is stated to be the one with which Huygens discovered Saturn's ring (a circular bright patch on a piece of photographic paper, which, by-the-by, was hardly worth cataloguing). Then there is a great gap till we come to Sir William Herschel's reflecting telescope. No instruments have been collected to illustrate the early development of the achromatic telescope or the construction of masts and pulleys by which the long focus lenses of the time of the Cassinis were managed. In fact, the collection required the control of a hand familiar with the history of astronomy. Objects that would have illustrated the development of the telescope during the seventeenth and eighteenth centuries should have been sought after more diligently than relics connected with great and popular names with which every one is familiar.

The general Handbook to the Exhibition, which has been published, is a remarkably good shilling's-worth of information, but, as might be expected, it contains treatises of very different merit. After some general considerations on instruments by Prof. Clerk Maxwell, which will possibly be above the heads of most of his readers, follow some interesting though rather general disquisitions on various subjects, which have evidently in most cases been written without reference to the instruments brought together. The names of Prof. Clerk Maxwell, Prof. Smith, Prof. Clifford, Mr. Spottiswoode, Prof. Tait, and others will be a sufficient guarantee of the trustworthiness of the information given. The article on Astronomy is not equal to the others, and considering the opportunity that the author had of illustrating the history of his subject, it is particularly poor and superficial. The Handbook in general will well repay more than a casual perusal.

We shall begin a detailed examination of the collection next week.

### GEOGRAPHICAL NOTES.

IT is believed that Lieut. Cameron will experience no difficulty in organizing his new expedition into Central Africa, by way of the Congo; and it is much to be hoped that the suggestion of a contemporary, that the Admiralty should promote the gallant lieutenant, and provide him with steam launches for continuing his explorations, may be adopted. As regards the Congo, the difficulties of penetrating into Africa by that river have been over-estimated since the so-called failure of Lieut. Grandy, who, it is well known, was recalled when he was on the point of succeeding, having got beyond the tribes most interested in impeding the progress of white men into the interior, whilst experience had taught him what was wanted. There can be little doubt



that Lieut. Cameron will meet with plenty of support, and that many will volunteer to follow such a leader, should he require their services. Merchants will not be slow to play their part in developing the resources of the rich country lately traversed and made known to us by our gallant countryman, whilst it is probable that their enterprise and capital will meet with a more than satisfactory return. The healthiness of the country seems to be greater than we have hitherto been led to believe, whilst, the Yellala Falls once passed, the navigation of the Congo will not present any unusual difficulties, either to explorers or traders.

In a paper read before the African Section of the Society of Arts, Mr. R. B. N. Walker supplied an exhaustive account of the Gaboon, its history and commercial resources. The river was discovered about 1471, and the Europeans trading there limited themselves at first to the export of ivory, bees'-wax, honey, and bar-wood. But this legitimate trade was neglected soon afterwards in favour of slave-dealing, which continued to be carried on until the French occupied the mouth of the estuary in 1843, and was even revived by them subsequently under the more euphemistic title of "free emigration." The French established their first factories in 1846, and their example was followed by Liverpool, Glasgow, New York, and Hamburg houses. Ivory and bar-wood, which, up to 1851, constituted the principal articles of export, have since yielded in importance to caoutchouc. Mr. Walker's remarks on the manner of carrying on the "all round" trade, which consists in changing assorted "bundles" for the commodities offered by the natives, were full of interest, and deserve all the more attention, as the statements in the Marquis de Compiegne's book cannot be trusted. Mr. Walker is of opinion that the resources of the Gaboon region are capable of vast development, and he pointed out the errors of administration which have hitherto stood in its way. Mr. Walker's long residence at the Gaboon and his frequent journeys into the interior have given him unusual opportunities for collecting trustworthy information, which we should like to see embodied in a separate work.

The Russian Government appears to be anxious to develop the resources of Siberia. A well-endowed university is to be founded, and the practice of sending convicts there will be discontinued, at the earnest request of the inhabitants. A convict settlement will, however, be established on Sakhalin, to work the coal-mines. Subventions to an amount of 300,000 roubles annually have been granted to three Pacific steam navigation companies. One line of steamers will connect Nikolayevsk, to the Amur, with Vladivostok, the Russian naval port, in Southern Manchuria. Another line will connect Vladivostok with Petropavlovsk, in Kamchatka, the steamers touching at all ports of the Sea of Okhotsk on their outward passage, and at Korsakof, at the southern extremity of Sakhalin, on the return voyage. A third line will connect the Amur Gulf, Vladivostok, and Possyet, and in connexion with it steamers will run on the Suifu river on the frontier of Korea. The number of steamers on the Japan and Chinese lines is to be increased.

The valuable collections made by Signor D'Alberty in New Guinea are now to be seen in the Museo Civico at Genoa founded by the Marchese Giacomo Doria. Those from Yule Island, which are expected to be extremely interesting, have not yet arrived.

M. Jules Girard, writing in *L'Explorateur*, states that in 1873 the Dutch annexed the western half of New Guinea—their boundary being a meridian crossing the island to the east of Humboldt Bay—simultaneously with Capt. Moresby's "nominal" annexation of the eastern half of the island. We should like to know whether the first half of this statement is much more accurate than the last.

The *Voyennoi Sbornik* contains a few notes on the number of houses, &c., in the larger towns of Khokand, recently incorporated with the Russian

Empire under its ancient name of Ferghana. The figures given are as follows:—

	Houses.	Mosks.	Schools.	Shops.
Khokand ..	10,000	300	120	2,000
Marghilan ..	6,000	300	80	1,000
Andijan ....	4,000	200	60	1,000
Namangan ..	4,000	250	100	1,000
Ukend .....	1,000	70	20	100
Balyghl .....	1,000	50	10	100

Dr. E. Bretschneider's 'Die Peking Ebene und das benachbarte Gebirgsland,' just published as a supplement to Petermann's *Mittheilungen*, forms a valuable contribution to Chinese geographical literature. The author is physician to the Russian embassy at Peking, is thoroughly acquainted with the language of the country, and a good botanist to boot. Amongst the various excursions described by him, that which he made to the coal-mines of Chai tang and the Po hua shan, a mountain about forty-five miles to the west of Peking, is certainly the most interesting, and yielded several new specimens of plants.

#### SOCIETIES.

ROYAL.—May 11.—Dr. Günther, M.A., V.P., in the chair.—The following papers were read: 'On some Thallophytes Parasitic within recent Madreporaria,' by Prof. Duncan, 'On the Calculation of the Trajectories of Shot,' by Mr. W. D. Niven, 'Condensation of Vapour of Mercury on Selenium in the Sprengel Vacuum,' by Mr. R. J. Moss, 'On Clairautian Functions and Equations,' by Col. Cunningham, and 'On Simultaneous Variations of the Barometer in India,' by Mr. J. A. Broun.

SOCIETY OF ANTIQUARIES.—May 11.—F. Ouvry, Esq., President, in the chair.—Mr. H. S. Milman exhibited an Indian implement being an axe and a pistol in one.—Major Cooper exhibited four gold rings: plain ring found at Dorking, on the bezel the Blessed Virgin standing with the Child in her right arm, and a sceptre in her left hand, fifteenth century; a plain gold hoop, found at Bedford, with the posy, "Hearts content cannot repent"; gold ring, found at Stevenston, inscribed on the outer surface "en bon teens," i.e. *en bon temps*, an inscription analogous to the *en bon an*, frequently found on rings; gold Roman ring, on which is set an amethyst, with a very rude figure holding a two-handled cup.—Mr. W. A. Abram communicated an account of a remarkable piece of Roman sculpture found at Ribchester, a slab of sandstone, five feet by two feet six inches, in which is represented a mounted warrior driving a spear into the breast of a prostrate adversary.—Mr. W. Chappell communicated some notes on Early English Psalters, in which he called attention to the interesting fact that portions of the service were sung in the original Greek.—Considerable discussion ensued, in which Mr. A. Ellis, Mr. Freshfield, and Mr. Wood took part.

ASTRONOMICAL.—May 12.—W. Huggins, D.C.L., President, in the chair.—The Rev. F. Howlett presented to the Society five volumes of sun spot drawings made between the years 1859 and 1874. They contain several drawings of sun spots on a large scale, some of which have already been figured in the pages of the *Monthly Notices* and other places.—A letter was read from Birmingham, informing the Society that Dr. Schmidt's great Lunar map, of six French feet diameter, will soon be issued by the Prussian Government. It has been the labour of thirty-four years, and contains 34,000 craters, besides rills and other objects.—A paper, by Mr. Dunkin, was read, 'On the Conjunction of Venus with  $\lambda$  Geminorum on August 18, 1876,' when there will be an excellent opportunity for making micrometrical measures of the planet's parallax with respect to the star. Its nearest approach will be seen from stations in North and South America a little before sunrise.—A paper, by Mr. Hind, was read, 'On the Transit of the Great Comet of 1819 across the Sun's Disc.' The transit happened on its approach to perihelion, and the comet was not observed until some days afterwards, when it was receding from the Sun.

After a few weeks, Olbers calculated the elements of its orbit, and announced the fact that on the previous 26th of June it must have passed at its ascending node between the Earth and Sun. Some five years afterwards Pastorff wrote to the Baron de Zach, to inform him that he had seen the comet upon the Sun's disc, and had, upon the day of its transit, made a drawing of it, and a measure of its distance from the Sun's limb. He describes it as a nebulous body, six minutes in diameter, with a bright centre. His original drawing is preserved in the library of the Astronomical Society. Mr. Hind had carefully recalculated the elements of the comet's orbit, and had found that at the time mentioned by Pastorff the comet must have appeared much nearer to the Sun's centre than the position indicated by Pastorff. Canon Stark, of Augsburg, also published an account of a nebulous body seen upon the Sun's disc at 7h. 15m. on the morning of June 26th. The measures given by him of the position of the black spot do not agree with the position calculated by Mr. Hind, although there is less discrepancy between them and the calculated position than there is in the case of Pastorff's observation. Mr. Hind is disposed to think that neither Stark's nor Pastorff's observations are to be depended upon.—Mr. Christie read a note 'On the Displacement of Lines in the Spectra of Stars,' from which it appeared that the discrepancies between the results of his observations and those of Mr. Huggins only amounted, in the case of most of the stars which had been given by him, to some three or four miles per second.

GEOLOGICAL.—May 10.—Prof. P. Martin Duncan, President, in the chair.—Messrs. W. Borrer, jun., J. P. Anson, J. W. James, M. Stirrup, and C. Wilkinson, were elected Fellows.—The following communications were read: 'On some Fossil Reef-building Corals from the Tertiary Deposits, Tasmania,' 'On the Echinodermata of the Australian Cainozoic (Tertiary) Deposits,' both by Prof. P. M. Duncan, and 'On the Miocene Fossils of Haiti,' by Mr. R. J. L. Guppy.

LINNEAN.—May 4.—G. Bentham, V.P., in the chair.—Messrs. G. D. Rowley and V. H. Parkes were elected Fellows, and two Foreign Members were balloted for (see Science Gossip).—Skins of the young of the Arctic Fox, part of a litter of six, supposed to have been the produce of two vixens, were exhibited by Mr. W. D. Crotch.—A photograph of a remarkable example of Fasciated Inflorescence occurring in *Fourcroya Cubensis* was shown by Mr. H. Trienen. The specimen was said to have been six and a half feet high and four feet wide.—A curious parasitic Fungoid growth on a Beetle-larva, from Australia, exhibited by Mr. B. Shillito, excited some interest.—The exceedingly diminutive eye, evincing next to total blindness, of the Indian river-whale, *Platarista gangetica*, and some grasses obtained in the stomach of this cetacean, were shown in behalf of Dr. J. Anderson.—A paper, 'On Trematoda from Gangetic Dolphins,' was read by Dr. Cobbold. *Distoma lancea*, *D. campula*, and *D. Andersoni* were three sorts found. The last is new; the others, only once met with before, now, after forty and twenty years, turn up thousands of miles distant from where previously obtained, and in very different forms of cetacea.—The rare, though interesting African genus of plants Hoodia has received elucidation through the researches of Mr. W. T. Thiselton-Dyer, who read a communication upon them. He distinguishes and describes three species, *H. Gordoni*, *H. Currori*, and *H. Barklyi*, and shows Hoodia in the structure of its floral envelope assimilates to the genus Decabore.—Mr. W. D. Crotch read a paper, 'On the Migration and Habits of the Norwegian Lemming.'—The Rev. M. J. Berkeley communicated a 'Report on the Fungi collected in Kerguelen Island during the stay of the Transit of Venus Expedition, 1874-5.' This section of the cryptogamic Flora of the island appears to be poorly represented so far as numbers of species are concerned.—A 'Note on *Arctomys dichrous*,' an oddly-

coloured kind of marmot, inhabiting Cabul, by Dr. J. Anderson, was announced.

ENTOMOLOGICAL.—May 3.—Sir S. S. Saunders, V.P., in the chair.—M. J. Lichtenstein, of Montpellier, was elected a Foreign Member.—The Rev. J. Hellins sent for exhibition various British Lepidoptera recently submitted to M. Guenée for his opinion and determination. One of the most important was a *Noctua*, bearing some resemblance to *Xanthia ferruginea*, not known to M. Guenée, taken at Queenstown, over bramble blossoms in July or August, 1872, by Mr. G. F. Mathew. It was also unknown as European to Dr. Staudinger.—Mr. Distant exhibited a series of six examples of the butterfly, *Ithomia Tutia*, Hewitson, from Costa Rica, showing a very considerable variation in markings to which the species is evidently liable. He also communicated some remarks 'On the Rhopalocera of Costa Rica,' with descriptions of species not included in the catalogue of Messrs. Butler and Druce, published in the *Proceedings of the Zoological Society for 1874*.—Mr. Douglas exhibited specimens of the Corozo-nut (*Phylephas macrocarpa*),—the vegetable ivory of commerce, of which the interiors were entirely eaten away by a species of *Caryoborus* (one of the Bruchides). A specimen of the beetle was shown with nuts from the London Docks, which had been recently imported from Guayaquil.—The Secretary read a letter he had received from the Foreign Office Department, enclosing a despatch from her Majesty's Minister at Madrid, relative to the steps taken to check the ravages of the locust in Spain. It appears that considerable apprehension was felt in many parts of Spain that the crops of various kinds would suffer greatly this year from the locust, and the Cortes has already voted a large sum to enable the Government to take measures to prevent this calamity. By a circular addressed to the provincial governors by the Minister of Fomento, published in the *Official Gazette*, they were directed to make use of the military forces stationed within their respective districts to aid the population in this object. It was stated that thirteen provinces were threatened with this plague.

STATISTICAL.—May 16.—W. G. Lumley, Esq., V.P., in the chair.—Messrs. J. O. Adams, A. Ashby, I. Abrahams, and J. Hilton, were elected Fellows.—A paper was read, by Dr. W. Farr, 'On the Valuation of Railways, Mines, Telegraphs, and other Commercial Concerns, with Prospective, Deferred, Increasing, Decreasing, or Terminating Profits.' The paper was illustrated by copious tables and scientific formulae for calculating values in the various circumstances mentioned.—In the discussion which ensued, Messrs. D. Chadwick, Martin, Purdy, Hendricks, Walford, Vigore, and Fisher took part.

MATHEMATICAL.—May 11.—Prof. H. J. S. Smith, President, in the chair.—Dr. Logan was elected a Member.—Mr. Tucker communicated a paper, by Mr. S. A. Renshaw, 'On the Inscription of a Polygon in a Conic Section, subject to the Condition that each of its Sides shall pass through a given Point, by the aid of the generating Circle of the Conic.'—Prof. Cayley spoke 'On the Representation of Imaginary Quantities by an  $(n, n)$  Correspondence.'—Prof. Cayley having taken the chair, the President communicated two notes, one 'On the Value of a Certain Determinant,' and the other, 'On a Method of Solving the Pellian Equation.'

HISTORICAL.—May 11.—Dr. B. W. Richardson in the chair.—Lieut. Cameron was elected an Honorary Member, and sixteen ordinary Members were added to the roll.—Mr. J. Fisher read a paper 'On the History of Land-holding in Ireland,' and Mr. G. Browning gave an account of his explorations in Ireland, illustrated with a variety of relics.

ANTHROPOLOGICAL INSTITUTE.—May 9.—Col. A. Lane Fox, President, in the chair.—A paper, by Mr. Hyde Clarke, 'On the Pre-historic Names of Weapons,' was read. The object of the paper,

which was illustrated by copious tables, was to show that the like words for arrows, dart, spear, sword, knife, axe, and hoe, were widely distributed in the languages of aborigines in Africa, Asia, Australis, and America. These represent the Pre-historic epoch. The nature and formation of the names is shown, in correspondence with the archaeological evidence, by words for such weapons and tools being identical with those for stone, horn, tooth, &c.—Canon Rawlinson read a paper 'On the Ethnography of the Cimbri.' There were two theories respecting their origin—the one that they were Germans, the other that they were Celts. The evidence on either side was slight, and nearly balanced. The majority of the early writers favoured the Celtic view. Caesar, who pronounced the Cimbri to be Germans, may not have met with any of pure blood. Much would depend on the meaning of the term "yellow hair." The name Cimbri has so near a resemblance to Cymry (the *b*, as in Cambria, being a usual Roman addition) that there was, perhaps, as good evidence as any on the other side in favour of the Celtic affinity of the race.—A short communication from Prof. Lubach, describing the "Hunebedden" or stone monuments in Holland, was read by Mr. E. W. Braybrook.

PHYSICAL.—May 13.—Prof. G. C. Foster, President, in the chair.—The following candidates were elected Members: Prof. T. Andrews, Rev. R. H. M. Bosanquet, and Mr. D. Howard.—Mr. Thompson concluded the communication on the supposed new force, which he commenced at the last meeting. In the arrangement which he has adopted for obtaining the spark, the secondary current of a Ruhmkorff's coil is made to traverse a short coil of wire, which is thoroughly insulated from the internal core, and into the circuit an arrangement is introduced by means of which the spark may be made to traverse a variable thickness of air in its course round the short coil. It is found that if this spark is very short the spark obtained from the internal core is also short, but as we increase the thickness of air to be traversed the spark which may be drawn off increases; the greatest effect, however, is produced when one terminal of the coil is connected with the earth, the spark then obtained being about half an inch in diameter. Mr. Edison considered that the spark was retroactive, but Mr. Thompson showed by an experiment that deficient insulation might lead to such a conclusion. He then proceeded to show that just as the charge given to a gold-leaf electroscope is at times positive and at times negative, without any apparent reason for the change, so if the core of the arrangement employed be connected with a Thomson's galvanometer the needle will be found to wander irregularly about the scale on both sides of the zero. In order to show that these experiments are identical with those conducted as originally described by the discoverer, the terminals of the induction-coil were connected with the coil of an electro-magnet, the same means of including a layer of air in the circuit being introduced. The effect in this case was found to be precisely similar to that obtained with the special arrangement previously used; with a brush discharge a Geissler's tube could be illuminated, and, when the layer of air was infinitesimal, the spark produced was also infinitesimal. It was then shown that, if the spark at the point of contact in the key, when a direct battery current traverses the coil, be done away with, by shunting the extra current which gives rise to it, no spark can be obtained from the core. It thus appears that no spark is obtained when there is no necessity for an inducing current to accumulate until it has sufficient tension to leap over a resisting medium, and that, as the thickness of this resisting medium increases, the spark obtained becomes greater. Evidently on these occasions the current has time to attract unlike, and repel like, electricity in the core, and, if a conductor in connexion with the earth be presented to this core, the like electricity will escape: hence a spark will result. As soon, however, as the tension has become sufficient to leap over the layer of air, it will be necessary to restore equilibrium in

the core. Hence there will be a return spark in the opposite direction. From these experiments it will be seen that the phenomena observed may be explained by the ordinary laws of induction.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. Geographical, 1.—Anniversary.  
Tues. Royal Institution, 8.—Wheatstone's Discoveries and Inventions, Prof. W. G. Adams.  
— Civil Engineers, 8.—Discussion on 'Economy in Dead Weight of Railway Wagon Stock,' 'Permanent Way of Railways,' Mr. R. F. Williams.  
— Anthropological Institute, 8.—'Anthropology of Central Africa,' Lieut. Cameron.  
Wed. Botanic, 2.—Summer Exhibition of Plants.  
— Linnean, 8.—Anniversary.  
— Literature, 8.—'Russian Proverbs as illustrating Russian Life and Manners,' Rev. J. Long.  
— Society of Arts, 8.—'Railway Safety Appliances,' Mr. F. J. Bramwell (continued).  
— Geological, 8.—'Evidence of Theriodonts in Permian Deposits elsewhere than in South Africa,' Prof. R. Owen; 'British Fossil Cretaceous Beds,' Mr. H. G. Seeley; 'Sur les Anciens Glaciers au revers nord des Alpes Suisses,' Prof. A. Favre.  
Thurs. Royal Institution, 8.—'Voltaic Electricity,' Prof. Tyndall.  
— Zoological, 8.—'Birds,' Prof. Garrod (Davis Lecture).  
Fri. United Service Institution, 8.—'Military Training as a Means of Administrative Power and of Political Usefulness,' Major-General Sir F. J. Goldschmidt.  
— Society of Arts, 8.—'Competition and its Effects on Education, with Especial Reference to the Indian Services,' Dr. G. Birdwood.  
— Quaker Microscopical, 8.  
— Royal Institution, 9.—'Verification of Modern Scientific Theories,' Mr. J. F. Moulton.  
Sat. Royal Institution, 8.—'King Arthur's Place in English Literature,' Prof. H. Morley.  
— Physical, 3.  
— Botanic, 3.—General Meeting.

#### Science Gossip.

MR. HUMBER's long expected 'Comprehensive Treatise on the Water Supply of Cities and Towns' is now completed, being in the hands of the binders, and the publishers (Messrs. Crosby, Lockwood & Co.) hope to issue it early in June. This work is intended to afford information on all subjects, theoretical and practical, connected with water supply. The author has been enabled, through the kindness of Messrs. Bateman, Hawksley, Homersham, Baldwin, Latham, Mansergh, Muir, Quick, Rawlinson, Simpson, and other eminent engineers, to illustrate and describe several works constructed, and in course of construction, from the designs of these gentlemen.

On the 17th of April the spring meeting of the Smithsonian Institute was held in Washington. Many valuable scientific communications were made. Prof. Henry, President of the Academy, stated that it was contemplated to conduct, at the cost of the Smithsonian Institute, a series of experiments and observations to determine accurately the rate of increase of the Earth's temperature at progressive depths. The work of weighing the Earth accurately will also be undertaken.

MR. R. A. PROCTOR has returned from his lecturing tour in the United States.

M. LECOQ DE BOISBAUDRAN states, in the *Comptes Rendus*, that he has reduced to the metallic state about ten centigrams of the new metal, "gallium." This has enabled him to determine that pure gallium melts at 29° 5 Cent. When once solidified, the metal is hard, even at a temperature a little below its melting-point. Melted gallium adheres readily to glass, forming a mirror whiter than that produced by mercury.

THE Annual Meeting of the Yorkshire College of Science was recently held in Leeds. The Report informs us that seventy-five day and more than two hundred afternoon and evening students have attended during the present session. Of the Special Fund of 10,000*l.* started by Sir A. Fairbairn's conditional offer of a second donation of 1,000*l.*, 8,000*l.* has been raised. The College will participate also yearly in the proceeds of the William Adroyd foundation.

A COURSE of four lectures, free to the public and illustrated by means of the electric light, will be delivered, at 6 P.M., on the evenings of May 22nd, 23rd, 24th, and 26th, in the theatre of Gresham College, by the Rev. E. Ledger, the Gresham Professor of Astronomy, upon 'Star Clusters and Nebulae, and the revelations of the Spectroscope with regard to the twinkling of the stars and the Nature of the Light of the Stars and Nebulae.'



## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The EIGHTY-SIXTH EXHIBITION IS NOW OPEN.—8, Pall Mall East.—From Nine till Seven.—Admission, 1s.; Catalogue, 6d.  
ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—The FORTY-SECOND ANNUAL EXHIBITION IS NOW OPEN From Nine till Dark. Admission, 1s.; Catalogue, 6d.—Gallery, 33, Pall Mall.  
H. F. PHILLIPS, Secretary.

SOCIETY OF FRENCH ARTISTS, 168, New Bond-street.—The SUMMER EXHIBITION IS NOW OPEN From Ten to Six.—Admission, 1s.  
CH. W. DESCHAMPS.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE TOMB,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vierge,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—1s.

SELECTED HIGH-CLASS WATER-COLOUR DRAWINGS.—The EXHIBITION, by DECEASED and LIVING ARTISTS, IS NOW OPEN, 35, Bond Street, Piccadilly.—Admission, 1s.

BALACLAVA.—MISS THOMPSON'S new Picture, 'BALACLAVA,'—THE FINE-ART SOCIETY (limited) beg to announce that this Picture is now ON VIEW at their Galleries, 145, New Bond Street.—Admission, 1s., including Catalogue.

THE DUCHESS OF DEVONSHIRE, the celebrated Picture by GAINSBOROUGH, NOW ON VIEW at the Gallery, 39, Bond Street, Piccadilly, from Ten to Six o'clock.—Admission, 1s.

MESSEURS. GOUPIIL & CO.'S FINE-ART GALLERIES, 25, Bedford Street, Strand.—NOW OPEN, an EXHIBITION OF HIGH-CLASS CONTINENTAL PICTURES, containing fine Examples by Meissonnier, Gérôme, Vibert, Detaille, Jules Breton, Bouguereau, Corot, Diaz, Portinari, Madrazo, Jimenez, Palmoroli, De Nittis, Israëls, Bisschop, Blommers, J. and W. Maris, Mauve, and many other celebrated foreign Artists.—Open daily, from 9.30 to 6 o'clock.—Admission, 1s.

## THE ROYAL ACADEMY.

(Fourth and Concluding Notice.)

It is desirable to conclude our notice of this Exhibition by taking the groups of works nearly in their order in the Catalogue, classing them as paintings, drawings, sculptures, architectural, and engraved, but without any other arrangement. We have a noble landscape in Mr. Linnell's *The Hollow Tree* (No. 51), which shows us from a gap in a high bank a river winding in a weald, by woodland; in front are woodmen at work; a fine picture, very warm in colour, and remarkable for the expansive aerial effect.—Mr. R. W. Macbeth's *A Lincolnshire Gang* (46), a good but painful subject for a design, is unfortunate as a picture, for it exhibits some of the defects of the works of the late Mr. Pinwell. An opaque and painty, yet thin style of handling, with forced colour and false tones, and a somewhat meretricious sentimentality, do not augur well for Mr. Macbeth's future.—The best of Mr. Oulless's portraits is, we think, that of *The Bishop of London* (43), painted solidly, with emphatic execution, noteworthy for "square" and firm modelling, and admirable for truth in portraiture and character. It is a little deficient in greyness, a shortcoming observable in a greater degree in some other portraits by this artist, where the carnations are a little fruity.—M. Fantin has sent a capital group in *Mr. and Mrs. Edwin Edwards* (86), a somewhat self-conscious looking pair, a study in greys with a good deal of the rose.

In Mr. F. R. Stock's *"Omne exit in fumo"* (100), still life, comprising implements for smoking, the local colour is capital, and the painting is remarkably solid and bright.—Mr. O. Sickert's *Morthos* (108) looks very hard indeed, but it is certainly bright and clear.—Mr. Orchardson's *Portrait* (107) of a seated lady, with a fearful cast in her eye, which is, we trust, due only to the artist, is curious as an example of a style of painting which is "clever," but not real, and thoroughly meretricious in drawing, in colouring, in modelling, and in tone.—Mr. P. R. Morris cannot be said to have a style at all; see his *"Sigh no more,"* &c. (126), in which he has translated in a fade way the fashion made popular by MM. Boughton and Aumonier. It is easy work, having, however, but one end. The artist once used to send contributions of just the opposite sort—dull designs, painted in colours of cast iron.—There is capital rendering of the swing and impact of waves at the foot of a lofty cliff, in Mr. D. Murray's coast picture (155), but the cliff and sky seem, as the picture now hangs, to be fallacies.—We have in Mr. Wells's *Mrs. Cole-ridge Kennard* (157) the best portrait of his that we remember to have seen. Modelled in a freer

but not less faithful way than his former works, the flesh has a novel charm, for Mr. Wells has quitted his stony, conscientious mode for a lighter one, and not lost his honest prose by doing so.—We do not see that Mr. Orchardson has told his tale distinctly in the picture named *The Bill of Sale* (264), for any story connected with pens, ink, paper, a lawyer and a client, would supply a name for this "clever" and unsolid sketch.—It is unfortunate that M. H. von Angeli painted *H.R.H. the Prince of Wales* (285) so badly, with such a babyish though bearded face. We are ashamed to see this picture here; but the Royal Academy has no option about exhibiting the thing, or putting it on the "line."—Mr. V. Cole's *The Day's Decline* (308) seems more solid than it really is.—We cannot congratulate *The Viscountess Enfield* on her portrait (312), by Mr. R. Lehmann, which, so far as the flesh colour is concerned, should be repainted, and the eyes better placed in the face; indeed, this would seem to be an unfinished work, and must be criticized with reserve on that account; still it is a pity it was sent with such opaque carnations.—Here is a charming portrait of a little girl wearing a deep brown dress, being *Miss C. H. Richmond* (373), by Mr. W. Richmond. In this work fine taste and admirable skill are concealed under an apparently free manner, which is really noble and learned. Notice the beauty of the drawing of the face, enjoy the rendering of the exquisitely ingenuous expression, and study the carnations, which are rendered with such perfect keeping and rare delicacy in tone. Mr. Richmond also contributes a lovely portrait of *The Hon. Miss Labouchere* (1277), a lady seated, in a black and yellow dress, with clear and soft carnations having the much-prized inner golden hue, the features finely drawn and delicately modelled, in a broad, subdued key of colour.

We have been disappointed with Mr. Brett's landscapes, and it is, indeed, to be regretted that one who was originally among the most rigid and uncompromising devotees of finish, drawing, and solidity, should, without gaining power or imparting pathos, have bartered these sterling though limited qualities for the merest appearance of them. The landscapes are noteworthy, however, for brilliancy, and the boldness and purity with which the light of the sun is rendered in both. Apart from this it is painful to say that, while the visitor could formerly look into Mr. Brett's works with gratification and profit, now we look and see effect and paint. The pictures are *A Certain Trout Stream* (365) and *Sir Thomas's Tower* (532).—A landscape of very different character and quality is that by Mr. W. Linnell, styled *The Gipsies' Pot* (426), a camp by a roadside; a work of great merit, in which the colour seems too hot for nature.—Mr. Pettie has told a by no means novel tale with creditable force in the picture called *The Step* (433), to which we have before referred, a child dancing before her grandmother; the design of the former figure has a great deal of spirit and grace, and the painting, though sketchy, is attractive and bright. The old woman, although vivaciously conceived and executed, is so commonplace that the figure may be ranked with other specimens of the "baronial" style of design which obtain better places than they deserve.

In Gallery X. will be found, besides pictures we have already noticed, the following:—Mr. T. M. Rooke's *Elijah, Ahab, and Jezebel in the Vineyard of Naboth* (1254), an example of what we presume to be a young man's work, in a style, and designed with a feeling, which may be cultivated to noble ends.—Mr. B. Foster's *A Peep at the Hownds* (1319) shows the great ability of a well-known painter, but at a disadvantage, because he continues to use in oil, and on a large scale, the peculiar stippled mode which is one of the defects of his labours in water colours.—*An Appeal for Mercy*, 1793 (1326) is by Mr. M. Stone, and decidedly the best, most carefully wrought production of his which we have seen for a long time. We doubt if he ever designed so well or painted

with so much care. A lady has brought exculpatory papers and ardent, humble prayers to the Dictator Robespierre (?), who turns his back on her kneeling figure and reads some of the documents, while an agent sleeps, or seems to sleep, with his face on the table, before his chief. The story is told with much dramatic success, and the point is cleverly put; the lady's attitude, her figure and expression, are capital. Yet the execution, although an improvement on that of former works, is not solid or so searching as it should be.

We have a fine, artistic, but by no means showy landscape, in Mr. Costa's *Winter Sunset, near Porto d'Anzio* (439), a roadside study of much grandeur and pathos; a line of the stems of trees, the bare boughs of which are mostly beyond the limits of the picture, stands by the way, and intersects a level landscape, of darkening wolds, part wastes and part sad grey hills; evening is sinking in pale gold, below a canopy of ashy clouds. This work is a beautiful composition, and is as remarkable for sobriety and delicacy of tone as of colour.—Mr. M. Fisher's *Scotch Hillside* (483) and Mr. J. Smart's *The Clear Shining after Rain* (491) might well contest a prize to be given for flimsiness and pretence; it is questionable which is the more fallacious. These gentlemen appear to have learned the "trick" of painting so spiritedly practised by Mr. P. Graham, whose single picture here possesses at least one solidly painted element, that being the very well-drawn pair of horns of a Scotch cow, or bull (we have forgotten which), that, with its fellow, occupies the foreground in one of those "rainy effects" which seem to cost Mr. Graham so little, but as there is next to nothing in them, that is not wonderful. The cattle give the title *Moorland Rovers* (885) to the picture to which we refer. The first sight of this work is decidedly gratifying; the light and colour are, by one of those expedients so commonly recommended in text-books, made to subserve the chiaroscuro; that a picture should have chiaroscuro is something to be thankful for in this country, but this old device will not make Mr. Graham's wool-clad animals examples of genuine and admirable art; nothing could well be flatter or thinner than they are—or cruder or more metallic than the flags among which they stand.—Mr. J. W. Inchbold's *Gordale Scar* (510), a pathetic study of evening effect in a deep gap in a limestone ridge, deserves a better place than it has obtained. It shows an ample white stream gushing from the rock and into the dim grey shadows of twilight; the bluish cliffs on either hand seem to us rather too positive in colour, but they are very rich in that quality; the sky is capital.—Mr. J. C. Naish's *The Night's Catch: on Board a Traveller in Barnstaple Bay* (968), a scene on deck, gives a bright effect, and is a brilliantly painted, most solid and faithful picture, literal, but by no means prosaic, studious, and full of learning, and instinct with honourable care. It seems a little hard in modelling, and the sunlight being somewhat white, is a trifle chilly in the colour; there is a group of admirably well-drawn fish on the deck, near the hatch, so crisply modelled, and so conscientiously painted, that it is a pleasure to see it. It must, however, be admitted it would be as well if, without losing solidity and precision, Mr. Naish would temper these precious qualities with some suavity of colour, breadth, and repose in the rendering of details; we do not wish for fewer details, but to have them in a homogeneous mass, and with unison of colour and effect.

We are so unfortunate as not to be able to admire Mr. MacWhirter's *Lady of the Woods* (511), a birch standing singly on a sloping bank; the exquisite natural form and lovely details of the tree would seem sufficient to force a true artist to draw them truly, to model them loyally, and to paint them with the most exquisite tints he could produce. Mr. MacWhirter has paid so little heed to his opportunities, that he has given but the superficial aspects of form, detail or colour. He has in scarcely one place cared to render the foreshortening of the boughs and twigs;

the pendulous globes of the tree, so beautiful in nature at this season, are represented by monotonously thin dabs of colour compressed on the sky, but nowise modelled or drawn; the pale silver, the lovely brown and grey, the ashy green, the dashes of black and other tints which Nature places on the stem of the loveliest of all trees, have been coarsely but inefficiently suggested by our painter with crude and harsh touches, the disposition of which is so destitute of thought that, while it might be made to express the rounded contour of the stem, after the mode of line-engravers, and although the perspective of the surface of the stem itself demands that something of this sort should, by the most rudimentary practice of drawing, be attempted, yet our landscape painter has given nothing of the kind, nor is there any sign that he observed, much less understood, these obvious facts, or even appreciated their value to the artist. But, on the other hand, Mr. MacWhirter was able to appreciate, and did not fail to take advantage of, the fact that by putting certain touches of white paint in relief, he might produce the superficial aspect of white birch bark exfoliating, and so put the country gentlemen into raptures. We sincerely trust Mr. MacWhirter will meet with the success this ingenious and truly original expedient deserves, but we fear he will never condescend to paint like a lover of his art, or of Nature. The fact is, the whole thing is a contemptible fallacy, and ought not to have been exhibited. It is quite time there was an end of these pictorial tricks. The background is as flashy as the foreground.—We cannot speak more highly of Mr. Boughton's *Surrey Pastoral* (562), a gleaner in a meadow; it seems to us like the shadow of a picture, and far inferior to other works by the same.—Nor have we been able to appreciate Mr. Herbert's *Judith in the Tent of Holofernes* (578); at least we have not, having Mantegna and other masters in our minds, yet got over our wonder that Mr. Herbert attempted the subject in this fashion. If it were really right to paint such a Judith, with such a head, there is no apparent reason why her face should be out of drawing, nor have we yet discovered any cause why her form should be cased in leather.—Mr. E. Long's *Bethesda* (891) disappoints us extremely. It lacks character and purpose.—Mr. Armitage's *Phryne* (909) on the sea-shore has, doubtless, a moral purpose; at any rate, although representing the loveliest of created things, it is disagreeable: the skin is opaque and dull—reddish, not of the pearl or the rose; the face lacks beauty; the left arm, which is raised, is out of drawing and ill proportioned, and her left leg is not so fine as it might be; the contours lack refinement, the modelling being rather crude. The subject, a life-size, whole-length naked woman, who should be beautiful, erect in sunlight, and without a foil or a screen, is indeed a difficult one, a trial piece for one of the greatest of great masters; and we do not know a single work, be it by whom it may, in painting, or even in sculpture, apart from the *Venus of Milo*, with which some grievous fault could not be found, combined with beauties of which Mr. Armitage's figure is innocent. The teaching of Mr. Armitage's great master would be precious to him, if he could be recalled to give it.

The Royal Academicians have, since the new galleries were built, done much towards obtaining a good gathering of water-colour drawings at each year's Exhibition. A fine room, with beautiful, abundant, and well-disposed light, capable of showing, even without screens, not fewer than three hundred drawings, or as many as the Water-Colour Society displays in its own gallery, has been appropriated to this purpose, and it is yearly filled. If screens were added, this room would contain another hundred drawings, and they would be as well seen as in either of the galleries of the Societies in Pall Mall, and much better than at the Dudley Gallery. The former two are strictly private Societies, exhibiting none but the members' works; the members are closely limited in number; they profess to teach no man, woman, or child, nor do they aid, countenance, or

assist any person who has not been elected into the body, and, if they have superfluous funds, they only know what they do with them. Nor does the Dudley Gallery teach or otherwise aid anybody; it assumes no duties but those of exhibition and taking shillings at the doors: if the managers have more shillings than they know what to do with, they keep the fact to themselves, nor is its management fortunate enough to have escaped criticism of a stringent, not to say insulting kind. The Academicians bring together a respectable collection of drawings, the quality of which is steadily improving, although the gathering labours, and always must labour, under the tremendous disadvantage of close association with a more considerable number of pictures in oil. Few besides artists are aware that such a proximity is a disadvantage, and amateurs are not readily impressed by the importance of a fact, the nature of which is not palpable to them. The disadvantage, nevertheless, is real, and forms one of the difficulties inherent in the question of electing water-colour painters to a Society composed chiefly of artists in oil.

Our limits will not allow of a detailed examination of any considerable proportion of the water-colour drawings now in Burlington Gardens. That the greater number of them do not rise above mediocrity, may be supposed from the fact that the best artists in this mode of study belong to one or other of the two Societies, or habitually send their better works to the Dudley Gallery, or are painters in both modes, devoting their chief energies to the more powerful one, so that they are represented at the Royal Academy by oil pictures, and reserve their minor successes for the Egyptian Hall. Among the works exhibited is Mr. Buckman's *Military Sports* (632), parties of soldiers and sailors playing at "French and English," or "Pull Devil, pull Baker," as the trial of strength is variously called; a spirited work, of rather slight execution.—Mr. Holiday's portrait of Mrs. Gilbert Scott (637) seems cold and unsympathetic, but it is carefully and learnedly modelled, in a smooth, rather thin fashion, and very nicely drawn.—Mrs. Naftel's *Opal Cup and Azaleas* (677), and Miss S. Soden's *Azaleas* (678), look like works by the same hand; both are very pretty and tasteful in the sense of colour they display, and in their light and crisp though somewhat weak touch.—Mr. Snape's *In Search of a Breakfast* (761), a snake slipping over stones and dried sticks and lichens, past ivy leaves and buttercups, is very finely and delicately drawn, with excellent foreshortening of the reptile, admirable local colour, and many solid qualities of execution.—A *Portion of a Survey of Westmoreland* (768), details of lichens, minor ferns, and the like minute objects, is similar to the last-named example. It is by Miss B. G. Patmore, and does her industry much credit.—We may call attention to Mr. J. G. Richardson's *A Northumberland Strayyard* (781); to Mr. G. D. Leslie's charming *Lavender* (790), a lady in a green dress arranging stalks of the herb; to Mr. H. Wilkinson's *Study in Wales* (805); to Mr. S. T. Whiteford's *Still Life* (813), lobster, &c., as very rich in colour and solid; to Mr. G. S. Walters's *A Bit on the Coast of South Wales* (842), a sandy shore, with rushes; and to Mr. Crowther's *Tombs of Three Abbots, Westminster* (979), which is in Gallery IX.—Mr. E. Tayler's *Miss Alice Farmer* (734) is first-rate in its way.

The architectural drawings have less interest than usual. We notice Mr. A. Hill's 80, *Patrick Street, Cork*, (997) as well adapted to the purpose proposed.—Mr. Aitchison's *Decoration of a Large Drawing Room, 52, Prince's Gate* (1009), with a black dado and greyish amber-coloured walls.—Mr. W. Scott's *Design for a London Residence* (1012), a graceful and well-considered example, though we question the policy of introducing heavy plate tracery in the upper portions of the windows.—Mr. Aitchison's *Decoration of Drawing-Room and Large Dining-Room, Kensington Palace* (1021), with brownish-gold walls, a black chimney-piece, and a dull crimson dado and a very elegant cornice, is, like other works of his, admir-

able in colour, style, and treatment.—Mr. Clausen's *Proposed Decoration of a Dining-Room* (1022) is rich, but lacks repose.—Messrs. Batterbury and Huxley's *House with Studio, Steele's Road, Haverstock Hill*, (1026) is quaint, but ugly and uncouth, but by no means the most hideous example of the silly "Queen Anne" mania.—Mr. G. T. Robinson's *Design for Houses on the Hans Place and Cadogan Estate* (1025) shows clever massing of very poor forms, a series of brick boxes pierced with holes and glazed, with good taste displayed in the decorative features, which are French in character, especially as to the dormers and balconies; but in this, as in other examples here and elsewhere, we abhor the "faddy" and foolish introduction of coarse and heavy sash-frames and little panes.—Mr. R. N. Shaw's *View of Wisper, near Midhurst*, (1045) is capital and picturesque in the designer's mannered mode.—Mr. Tasker's *Monastery, Highgate Hill*, (1048) has character of an apt sort, and, if it were a story higher, would have dignity and repose.—Mr. Skirving's *Design for a Club-House* (1066) is a luxurious Pompeian illustration, with abundance of elegant but somewhat too numerous adornments.—The *Masonic Hall, Redruth* (1077), by Mr. J. Hicks, has a grave and simple façade, in a good and well-adapted Gothic style, with fine proportions.—Mr. Fowler's *New National Opera-House* (1086) is a perspective view of the vulgar building now erecting on the Northern Embankment, Westminster—an awkward and poor adaptation of the *Nouvel Opéra*, Paris, without its graces or its sumptuousness; extremely poor as an architectural work, and quite unworthy of its place.—We noticed likewise productions of Mr. Plumbé; Mr. J. Brooks, the noble *St. Chad's Church, Haggerstone* (984), and two nearly equally fine examples (1063, 1070); Mr. G. Truett's capital tower and spire for St. George's Church, Tufnell Park (998); Mr. Pearson's *Wentworth Church, Yorkshire* (1001); Mr. Edis's *Sketches* (1047), as very good indeed. Mr. R. H. Carpenter's learned and good Cathedral, Manchester, West Front (1054); Mr. Street's admirable works at Bristol Cathedral (1055), to which we have before referred at length.

Among the etchings, engravings, and crayon drawings we commend Mr. Slocombe's *King Arthur's Castle, Tintagel*, (1097) as careful, but blackish and hard, recalling the prose of Cuitt.—Mr. P. Thomas's *Miss Isabel Bateman* (1100), a dry-point portrait, is rich in colour.—M. Rajon's *W. Sale, Esq.* (1101), after Mr. Ouleux's fine picture, is worthy of both artists, which is saying as much as need be said; see, by the same engraver, *The Armourer* (1145), after M. Fabri, and the very fine *On the Steps of the Capitol* (1164), after Mr. Alma Tadema's work.—Mr. Pilotell's *S. Plimsoll, Esq.* (1106).—Mr. Evershed's *Twickenham* (1130), etching, is excellent, so far as it goes.—Mr. Thomas's *St. Cuthbert's Screen, St. Alban's Abbey Church*, (1131) is full of light and colour, soft and sound.—M. Tissot's *Quarrelling* (1156), etching, lovers in a garden, has character, tone, and colour, but a little vulgarity.—See likewise Mr. J. H. Bradley's capital *Warwickshire Willows* (1163).

Among the miniatures, the art of producing which still flourishes to a much higher degree in Paris than in London, are to be observed with admiration *Nigel, Second Son of Viscount Emlyn* (1228); *Mrs. Carew Daniel* (1219), by Mr. W. T. Barber; *Mrs. Popham* (1222), by the same, and his *Miss Mary Reade* (1223); and Mr. E. Moira's *Albert Glass Sandeman, Esq.* (1236).—There is a pretty head of *Miss May Drummond* (1160), drawn by Mr. H. Holiday.

There are many excellent examples in the galleries devoted to sculpture, the arrangement of which is remarkably judicious, and fortunate. In the Lecture Room is Herr Boehm's heroic, if not colossal, *St. George and the Dragon* (1433), an equestrian group, of high picturesque rather than sculptural character, marked by considerable energy and able execution of the decorative sort.—Mr. Woolner is thoroughly represented by many fine works of imagination and true sculptural character. We have already described at length the



more important of these specimens of the powers of one of the greatest sculptors of our time. Among those thus described are *Reredos, marble bas-relief* (1419), the subject being the Crucifixion, designed for the chapel at Luton Hoo; *Sir C. J. Readimoney, Bart.* (1422), *Prof. Key* (1423), *Achilles and Pallas Shouting from the Trenches* (1417), and the statue of *Lord Lawrence*, erected in front of the Government House, Calcutta (1442). Besides these we find *The late Rev. Canon Kingsley* (1421), set up in Westminster Abbey; a bust full of character, executed with that completeness which so honourably distinguishes all the works of the artist—an admirable likeness, by one who has been exceptionally fortunate in preserving to the very life the features of so many of the famous men of our time. Here is a new bust of *Alfred Tennyson, Poet-Laureate* (1424), a masterpiece of sculptural art of the finest kind, rendering character in that life-like yet monumental way which constitutes the perfection of this order in art, the execution being at once large in style and fine in detail, rendering the fulness and softness of the flesh with the severer qualities that are fit for marble. By the same artist is a graceful bust of *Viscount Sandon* (1425), exquisitely rendering the details with complete distinctness of character and expression, such as we consider essential to all true art in sculpture.—A. Stevens, the artist of the “Wellington Monument,” who so narrowly missed being an R.A., is finely represented, now we have lost him, by the recumbent statue of the *Duke of Wellington* (1522), and by a magnificent Michael-Angelesque group, being *Valour and Cowardice* (1427), for the “Wellington Monument.” Valour is seated, a nobly heroic figure crushing under his foot, which presses on his shield, the crouching form of Cowardice. It is a superb example of composition of an energetic and demonstrative kind, and executed in so fine and large a style,—a term we employ in its noblest sense,—that it forms one of the most admirable illustrations of allegorical sculpture of the heroic order that we know of, belonging to this or any other time.—Among the other specimens of skill and power in design may be noted Miss Foley’s *Mary Howitt* (1348), a medallion, in a good and simple style of art.—Mr. Noble’s *Mrs. Lionel Ashley* (1350) shows more vivacity and greater learning than usual.—Mr. Leifchild’s *Mr. W. Danson* (1362) is capital—a chaste, severe and elegant example of good style, but rather poorly modelled.—M. Dalon’s picturesque *Boulognaise à l’Église* (1385), a group in terra-cotta, figures seated side by side, is effective, and marked by character, with rough execution. His *La Berceuse* (1441) is already well known in terra-cotta.—Mr. Armstead’s *Religion, a Statue* (1439), designed for a fountain for King’s College, Cambridge, is one of the few works showing that the artist thoroughly understands the use of bronze in sculpture, as appears in the treatment of the draperies, the ordering of the pose, and the quality of the flesh. The figure is seated, fully draped, and crowned, holding a model of King’s College Chapel on a book placed on her knee. The whole has been carefully and learnedly studied. This is, apart from the treatment of the draperies and flesh, as before noticed, made apparent by the true and very poetical and subtle character of the face, which exhibits severe beauty, dignity, and purity, without the predominance of intellectual power.—Among minor works we observed a capital *Design for a Knife-Rest* (1511), by Mr. T. E. Harrison, a kneeling, naked figure.

#### TURNER’S “TEMPLE OF JUPITER.”

The public in general, and the fine-art world in particular, owe so large a debt of gratitude to the late Mr. Wynn Ellis for his magnificent bequest, that it may appear somewhat ungracious to express a doubt as to the character of either of the pictures which are offered for sale in realizing his estate, especially of one which was supposed to be one of the most valuable in his vast collection; but the liberal and unusual offer made by the

executors to allow three months to the purchaser of the above picture, in which to disprove its authenticity, if possible, clearly indicates the entire *bona fides* with which they bring the property before the public.

We have it on record that Mr. Graves sold, about forty years since, the picture which John Pye engraved; and that another of the same subject, with variations in detail, was sold by Messrs. Colnaghi to the Duke of Newcastle. I also learn from Mr. Phillips, of Bond Street, to whose courtesy I am indebted for an inspection of the marked catalogue, that he sold, in the collection of Mr. Fairie, on the 23rd of April, 1856, an undoubted picture, by Turner, of “The Temple of Jupiter,” which Mr. Gambart bought for 1,300 guineas. In the year 1861 a picture of the same subject, acknowledged to be “after Turner,” was bought in one of the principal auction-rooms by the late Mr. Radclyffe, of Pall Mall, and sold by him, as a copy of Turner, to another dealer. It is evident from this that, unless Turner painted at least three large finished pictures of this subject (which is most unlikely, and, if done, almost impossible to be a secret), the one sold by Mr. Phillips must have been one of the two above mentioned; but Colnaghi’s picture is known to be at Sion House, and it has not yet been stated that Mr. Wynn Ellis never parted with that bought forty years since from Mr. Graves. The lapse of time was, no doubt, the cause of Mr. Graves’s hesitancy to pronounce the picture which he saw at Messrs. Christie’s to be the same which he formerly possessed. But, if it be the same which was bought by Mr. Gambart in 1856, it surely ought to be easily traced from his hands. And there is no doubt that some one could, if so disposed, inform us what became of the above-mentioned “copy.” To me it appears incredible that John Pye’s exquisite engraving could have been produced from such a painting as that which was sold on the 6th inst. ARTHUR E. GLADWELL.

\* \* Pye’s print is properly called “The Temple of Jupiter in the Island of Egina,” after its original. “The Temple of Jupiter” is another work.

#### ROMAN ANTIQUITIES IN BRISTOL.

WE had lately to take exception to the intention to capriciously destroy St. Werburgh’s Church, one of the ancient structures of Bristol, the legislative authority to effect which spoliation we hope will be even yet refused. Our indictment is not ended. If we leave Bristol and cross the chain bridge over the Avon at Clifton, we shall find further evidence of local reverence for historic or pre-historic vestiges. For two thousand years there stood till recently a very perfect Belgic-British earthwork named Borough Walls Camp, whose triple ramparts and ditches crowned the wooded height nearly 300 feet above the tide, the course of which it commanded from the Severn sea. The northern termination of the lines of rampire was protected by Nightingale Valley, a richly foliaged glen, that has lent its charms to many an artist and poet, notably to the pen of “The Sketcher,” and to the brush of Turner and Müller. Overgrown with trees and wild vegetation, the acquired natural beauty of the long courses of embankment had as much claim for protection on account of their picturesque character as for archeological interest. In the latter respect the munition was the more valuable in being a work of two periods, the inner vallum, when first thrown up, being simply of red earth and stones, but, when seized by the Roman soldiery, the fortification was heightened its whole length by successive layers of the limestone of the district, which was then calcined by wood fires, the distinction between the original and superadded work being clearly seen in section. The camp, in fact, was the first in a chain of military posts established by Aulus Plautius, A.D. 45, to keep in subjection the neighbouring tribes after his subjugation of the Dobuni, and to protect the Romanized territory of Gloucestershire from the incursions of the Silures, the line of works stretching from the present spot

forty miles north-east to the Bredon Hills. It will scarcely be credited that this valuable relic of our earliest history has almost without expostulation been suffered to be broken up by a speculative building company, simply for the sake of the material of stone and lime of which it is composed. The Roman lime has been turned into cement for modern masonry; the stones, where not large enough for house building, have been pounded into roadstone, and the earth has been carried away, the trees about the spot being converted into firewood. This vandalism is the more unpardonable that the lines were levelled, not for the sake of the ground they covered—the newly erected villas, with their attached gardens, standing quite clear of the entrenchment—but solely for their sordid worth as so many cubic yards of building rubble! Our object, however, in here calling attention to the wretched havoc on a priceless piece of antiquity is not so much to excite indignation against a destructive act for which there is no remedy,—an ancient church might be restored, but not an ancient camp,—as to bring civilized influence to bear against the intention to ply pickaxe and spade upon a corresponding earth-work, known as Stokesleigh Camp, on another point of the same river.

The ground, indeed, on which the latter stands is already advertised for building lots, the ancient remains being practically valued at the price of so much rude earth. No works of the kind in the country more exactly resemble the fortified posts of Caractacus, as described by Tacitus, than the one already ruined, and that threatened:—“Montibus arduis, et si qua clementer accedi poterant, in modum valli saxa præstuit, et præfuebat annis vado incerto,” i.e., “he chose a situation surrounded by difficult hills, and if on any side the approach was easy, he piled up stones in the form of a rampart, and a river of uncertain depth flowed by the frontier of the place.” Stokesleigh Camp consists of an outer rampart which averages about twelve feet in height above the area, and is drawn curvilinearly from the northern declivity of the combe already mentioned to the top of the descent of the next valley, a distance of 225 yards. A second and stronger vallation, in places elevated thirty feet above the bottom of the fosse, is drawn concentrically within the first. The ruins of a stone wall, four feet thick, constructed without mortar, are visible along the top of this inner vallum. Both ditch and mound are now covered with trees and undergrowth, and the view between the ramparts, arched over with meeting foliage, is like the vista through a narrow umbrageous glen. That such important monuments of our primary history should, one by one, be swept from the landscape, to gratify the coarse spirit of greed, demands that some stronger influence than any hitherto used should be exerted to hinder as far as yet possible a spoliation that discredits our presumed advanced intelligence, and makes us nationally poorer both in intellect and heart. Why should there not be a national inquiry into the state of ancient monuments as well as of manuscripts?

#### Fine-Art Society.

Two vacancies for Royal Academicians, to be filled from among the Associates of the body, have been created by the resignation of Messrs. J. F. Lewis and W. E. Frost, R.A.s, who pass into the “Retired” list. Accordingly, there will be elections of two new A.R.A.s to fill the places of the promoted Associates.

A few particulars about the exhibition to be held at the Hartley Institution, Southampton, have reached us. Modern paintings in oil or water-colours sent to James Bourlet, 17, Nassau Street, Middlesex Hospital, before June 1, will be conveyed to Hartley Institution, and returned to him at the close of the exhibition, free of expense, provided they meet with the approval of the committee, who will see them in London. Medals will be given to the best exhibitors in the different branches of oil paintings, figure or animals, and sea or landscape; water colour, any subject.

We must no longer delay noticing two landscapes by A. W. Hunt, now exhibiting in Bond Street. They represent *Whitby Herring Boats Going Out* at evening, in the ruddy light of an intense sunset of most vivid, but exquisitely delicate and finely graded tints and half tints, in an almost shadowless time, to the aspect of which brilliant colour lends marvellous force. The craft are loitering on the slow tide, and in a calm sea with tardy ripples of great breadth, touching, rather than breaking on, the land in hardly seen surges; the eastern cliffs are all aglow, reflecting the gold-orange tints of the western light, and the multitudinous red-tiled roofs of the old town intensify the gold which lies on them, and subdue, by their excess, the more delicate splendours of the rocky coast line. Through the half-shadow of the nearer cliff we can see the forms of the land as in a semi-diaphanous veil of vapour, then becoming most visible, and tending closer than elsewhere to a beautiful silveriness. Much of the mysterious loveliness of the picture is to be found in the fine tints of the smooth water, and the successful yet perfectly unobtrusive rendering of nature throughout. The second picture is a contrast to the other in all respects; it gives morning after the craft have come back to the harbour laden with the spoils of the intervening night, and while they are discharging their cargoes at the old rude quays of Whitby inner harbour. The craft, hailing from half the eastern and southern fishing ports of Great Britain, from St. Ives to Dunbar, are in a dense crowd at the harbour wall. Their bare masts, or still hoisted dark sails, form a multitude of lines and varied tints in a fine disorder, combining and contrasting with the grey, weather-stained, broken and patched walls of the irregular buildings on the quay side, the red, blue, and white roofs above them, and the bright, yet soft colouring of the delicate sky. Whitby Abbey, and the church of St. Mary, as yet, happily unrestored, are on the summit of the opposite cliff: these tell softly, yet solidly, with the shining water, the dark sails, the glimpse of the higher land, and the numerous busy figures on the quay and in the craft. Like the companion picture, this one is most exquisitely graded in tone and tint, one of the finest studies of a difficult atmospheric effect which we know. Both paintings are in the highest degree creditable to the artist's skill, and each is distinctly marked with true poetry of design. The art employed in both is noble and refined; they are as delicate as they are faithful, and since Turner dealt with such effects, no painter has succeeded better with them.

MR. E. M. WARD, R.A., has been elected an Honorary Member of the Institute of Painters in Water Colours, in recognition, no doubt, of his success in water colours, of which examples are now, as before, in the Royal Academy Exhibition.

## MUSIC

**PHILHARMONIC SOCIETY.**—Conductor, Mr. W. G. Cousins.—FIRST MORNING CONCERT, at Half-past Three P.M., on MONDAY, May 22, St. James's Hall.—Overture, Naisades (Bennett); Serenade and Allegro Gioioso, Piano-forte, Mr. Chap. Halle (Mendelssohn); Pastoral Symphony (Beethoven); Wallenstein's Camp (Rheinberger); Vocalist, Madame Trebelli-Bettini.—Stalls, 10s. 6d.; Balcony, Reserved, 7s.; Unreserved, 5s.; Admission, 2s. 6d.—Stanley Lucas, Weber & Co., 24, New Bond Street; at the Musiciansellers; and at Austin's Ticket-office, St. James's Hall.

**MUSICAL UNION.—BREITNER,** Pianist, Pupil of Rubinstein. TUESDAY, May 23, with Papiin, Lamerre, &c.—Quartet in G, No. 31, Haydn; Piano, Quartet, B minor, Mendelssohn; Quartet, D minor, Schubert; Solo, Chopin, &c. Piano-forte.—Tickets, 7s. 6d.; to be had of Lucas & Olivier, Bond Street; and Austin's, St. James's Hall, at the Regent Street entrance. Visitors can pay at the door. No free admissions will be granted.—May 30th, last performance this season of Rubinstein.—Director, Prof. ELIA, 3, Victoria Square, S.W.

**WAGNER'S RING DES NIBELUNGEN AT BAYREUTH.**—First Series of Performances, August 13, 14, 15, 16; Second Series, August 20, 21, 22, 23; Third Series, August 27, 28, 29, 30. Seats for the Second and Third Series may still be secured, price 10s. All Reservations will be strictly private. A Committee has been formed to find lodgings for visitors.—For further information, apply to Mr. EDWARD DANKREUTH, 12, Ormeau Square, W.

## ROYAL ITALIAN OPERA.

As some of the Covent Garden subscribers have expressed surprise at the *Athenæum* not having noticed the *débuts* of Fräulein Proch, in the 'Favo-

rita,' as *Leonora*; Mdle. Rosavalle (Miss Tucker), in the 'Traviata,' as *Violetta*; and of Miss Emma Abbott, in 'La Figlia del Reggimento,' as *Maria*, it may be explained that there was no necessity for, and certainly there is no pleasure to record failures. The three ladies mentioned were promised in the Prospectus, as also a Mdle. Eva de Synnerberg, who, as yet, has only sung at the Floral Hall Concerts. As, since the 4th of April, when she appeared in the 'Favorita,' Fräulein Proch's name has not been seen in the bills, except in a subordinate part in the 'Flauto Magico,' it is obvious that a mistake was made in bringing her out in the part of *Leonora*. On the 15th of April, Mdle. Rosavalle essayed 'Traviata,' and the opera, with her, has been given thrice; but the state of the house on the last occasion established the fact that her *Violetta* is not accepted by the general public,—such a sight as the empty boxes and stalls exhibited could not be misinterpreted. On the 2nd of May, Miss Abbott's turn came; she has not been heard of since. In the prospective arrangements advertised up to the 29th there is no mention of her reappearance. The conclusion may be safely drawn that the system of introducing utter novices, at the highest-priced theatre in the world, will not be tolerated. Two of the *débütantes* are from America, and attention has been called to the influx of young girls from the United States into the Conservatoires of Italy, with a view to being trained to be *prime donne*. The possession of anything like a fine voice suffices to secure mere students *débuts* generally at obscure opera-houses, but sometimes at theatres in cities of some pretensions; such as Florence, for instance. If any of these American aspirants have friends, or backers with long purses, a triumph in some principal part is easily purchased, and the London musical journals are inundated with glowing reports and criticisms in the Italian papers. It has, however, sometimes occurred that there are conflicting claims between the partisans of *débütantes*, and their dissensions have led to most curious exposures in the American press, one of which before us vividly describes what the writer terms the "pernicious habit of buying *débuts*, carried to an alarming extent in Italy,"—it is added, that the price of a *début* varies from 500 to 5,000 francs. An appearance in London, if only for a single night, can be turned to good account. It is for the two Impresarios of the Royal Italian Opera and of Her Majesty's Opera to discountenance this American practice, which has been started and is still carried on in Italy.

It is vexatious to think that meanwhile such a consummate artiste as Mdle. Marimon, second only to Madame Adelina Patti, has appeared merely as Norina, in Donizetti's 'Don Pasquale,' which opera, under the direction of Signor Bevignani, has been by far the best-executed performance of the season, and as the Queen of Night, in the 'Flauto Magico.' It may readily be conceived that the return of Madame Adelina Patti as Rosina, in the 'Barbiere,' on the 12th inst., was most welcome; the lady still stands alone both from a histrionic and vocal point of view, for she is the most dramatic and finished vocalist of the age. Her lower notes have gained in richness and roundness; her upper and middle ones left no room for improvement. With this rare equality in the *timbre* of her register is combined an execution without parallel for its precision; if in the *cantabile* her organ is so sympathetically penetrating, in the *aria di bravura* her dexterity and certainty are marvellous. On the 16th, Madame Patti sang in Meyerbeer's 'Dinorah,' and, on the 18th, again appeared in the 'Barbiere,' and she is promised for M. Gounod's 'Romeo e Giulietta' and for the 'Traviata.' Her admirers would gladly hear her again in the 'Sonnambula,' in 'Lucia,' in 'Rigoletto,' in 'Faust,' in the 'Puritani,' &c., operas in which she did not appear last season. She will of course sing in 'Don Giovanni' as Zerlina, and in the 'Etoile du Nord' as Catarina. No other artiste possesses a more extensive *répertoire*, for 'Linda,' the 'Elisir d'Amore,' 'Marta,' 'Crispino e la

Comare,' might be revived for her. Better to execute adequately these works of the Italian school than to run upon grand operas most imperfectly performed. With the two French tenors, M. Capoul and Signor Nicolini, and also Signor Marini, with the baritones and basses, Signori Graziani, Cotogni, Capponi, Ciampi, and Baggiolo, a series of operas could be given, worthy of the old reputation of Covent Garden. Signor Verdi's 'Aida' for the first time in this country will be the next novelty at Covent Garden, with Madame Patti in the title part.

## HER MAJESTY'S OPERA.

SIGNOR VERDI'S 'Traviata' was repeated on the 13th inst., Bellini's 'Sonnambula' on the 15th and 16th. Madame Christine Nilsson, and Signora Varesi being successively the 'stars.' On the 18th, Verdi's 'Trovatore' was revived, with Mdle. Tietjens, Madame Trebelli-Bettini, Signori Fancelli, and Galassi. The 'Robert le Diable' will be revived this evening (Saturday), with Signor Stagno (Roberto), Signor Rinaldini (Ram-baldo), Herr Behrens (Bertramo), Mdle. Von Elsner, a *débütante*, as the Princess Isabelle, and Madame Christine Nilsson as Alice. Bellini's 'Norma' will be repeated next Monday, and on the next night M. Faure will appear as Mephistopheles in M. Gounod's 'Faust.' On the 25th, Herr Rokitsansky, of the Imperial Opera-house, Vienna, will make his appearance as Bertramo. Mdle. Chapuy will return the same week, and the *débuts* of Mdle. Fechter and Mdle. Mila Rodani will follow. Rossini's 'Semiramide' will be given on the 27th.

## CONCERTS.

THE new Symphony in G minor, Op. 32, by Herr F. Gernsheim, who is now principal of the Conservatorium at Rotterdam, executed for the first time here, at the second New Philharmonic Concert, on the 13th inst., in St. James's Hall, is not a work of inspiration, and no composer is justified in calling upon his hearers to fix their attention for upwards of half an hour on an orchestral work, unless he is gifted with genius. Mere technical tact will not suffice to compensate for a lack of ideas, and the imagery of the German composer is assuredly not new. His chamber compositions had been tried at the Monday Popular Concerts, but were scarcely of a nature to lead to the expectation that he could venture on a symphony—the highest sphere of a true tone-poet. Of the four movements, the *larghetto* was the most sympathetic; but the subjects were not novel, and were worn threadbare by the curse of iteration, to which the Shakespearean epithet can well be applied. Mdle. Mehlig's reading of the Schumann Piano-forte Concerto in A minor was artistic, but her touch is somewhat too hard. The two overtures were the so-called 'Ruy Blas' of Mendelssohn, who disavowed the most remote notion of basing it on M. Victor Hugo's play, and called it 'Overture to the Theatrical Pension Fund,' for which it was written, and the 'Zanetta' of Auber, conducted by Mr. Ganz. Miss S. Löwe sang the dismal air of Elizabeth, from the 'Tannhäuser,' with its screaming prelude of the violins, and also airs by Boieldieu, Schumann, and Herr Rubinstein.

Mr. Halle, at his annual pianoforte recitals in St. James's Hall, will repeat his performances of Beethoven's sonatas in due succession. He has already played Op. 2, No. 1, in F minor, No. 2, in A, and No. 3, in C, all dedicated to Haydn; Op. 7, in E flat, Op. 18, No. 1, in C minor, No. 2, in F, and No. 3, in D, all dedicated to La Comtesse de Browne, and Op. 13, the Sonata Pathétique, in C minor, dedicated to Prince Zechnowski. Herr Halle, as he has the right to do, has his own views about the interpretation of Beethoven.

Mdle. Hulda Esser, a German contralto, who has sung on the lyric stage in America, gave an evening concert on the 17th inst., in Willis's Rooms, with the assistance of Mesdames May-Rolt, M. Utella, A. Roche Zemer, R. Emanuel, Mr. Nelson Varley, and Signor Monari-Rocca,



vocalists, and Madame Varley Liebe (violinist) Herr Lehmeier and Miss Schonwald (pianists) and Signori Romili and Randegger (accompanists).

Amongst the concerts have been those of Miss Lillie Albrecht, pianist; of Mr. Ambrose Austin, of St. James's Hall, with Mesdames Marie Roze-Perkins, W. Gips, and Patey, Messrs. Sims Reeves, Lloyd, and Santley, and M. Levilly; Miss Clinton Fynes, piano; Mr. S. Naylor, conductor.

Herr Barth, the pianist from Berlin, who made his first appearance in this country at the fourth concert of the Philharmonic Society on the 15th inst., was not well advised when he selected Henselt's fine concerto in E minor, Op. 16, for his opening piece, as it is not so long since Dr. Von Bülow created such a sensation in the same work. Moreover, instead of playing on an instrument from Berlin, he would have done better to have chosen a grand pianoforte by Erard or Broadwood; not that the German piano was not a fine one, but it does not possess the advantages of tone and elasticity of keys which those makers have secured. Herr Barth is, however, no ordinary performer—he is a master of manipulation—his command over the key-board is immense. It is a pity he did not play some solos in the second part, by other composers. The other items in the scheme were Mendelssohn's Scotch Symphony, Mozart's overture to the 'Flauto Magico,' and a *suite de pièces*, by J. S. Bach, in B minor. This last-mentioned specimen of the early harpsichord masters is scored for the strings with flute *obligato*, most admirably played by Mr. Oluf Svendsen; as was usual with Bach and the composers of his period, there are several movements—Overture, Rondeau, Sarabande, two Bourrées, Polonaise, with Double, Menuet, and Badinerie. As has been before stated in the *Athenæum*, these various movements, which are generally dance subjects in the same key, and are therefore monotonous, except when there is a change of rhythm, have been concentrated into the ordinary four movements of the modern symphony. The instrumental works went steadily under the *bâton* of Mr. Cusins. The vocalists were Madame Bianca Blume and Miss Bolingbroke. The fourth concert (first morning one) will be next Monday.

An afternoon concert was given on the 17th at Grosvenor House, by the kind permission of the Duke and Duchess of Westminster, for the benefit of the Gentlemen's Self-Help Institute. The conductors were Sir J. Benedict and Mr. W. Ganz. The vocalists were Mesdames Lemmens, E. Wynne, the sisters F. and S. Ferrari, Messrs. Cummings and Wadmore, and the solo instrumentalists, Mr. H. Holmes and Herr Otto Peiniger (violin), Herr Oberthur (harp), and Mr. W. Coenen (piano).

Under the direction of Mr. F. Walker, Vicar Choral, a selection from Mendelssohn's 'Elijah' was performed in St. Paul's Cathedral, with full band, as well as the organ, in aid of the funds of the Corporation of the Sons of the Clergy, which, on the 17th inst., celebrated its 222nd festival. A choir of 250 voices sang the Hallelujah Chorus of Handel and the Old Hundredth Psalm. The Occasional Overture of Handel was played by the orchestra, prior to the service.

Despite the artistic attractions of the programme at the congratulatory concert to the Prince of Wales in the Royal Albert Hall, last Wednesday evening, the attention of the audience, which filled the vast interior in every part, was fixed on the royal box, occupied by the Heir Apparent, accompanied by the Princess of Wales, the Princess Louise, the Duke and Duchess of Teck, the Duke of Edinburgh, Prince Arthur, and the Duke of Cambridge. The national pieces were "God Save the Queen," at the beginning, and "God Bless the Prince of Wales" (solo by Mr. Cummings) at the close of the concert, in the middle of which a part song, by Mr. J. Barnby, words by Mr. J. M'Kinlay, "Welcome," was introduced. The instrumental items were the two overtures, Weber's 'Der Freischütz' and Herold's 'Zampa,' admirably executed by the orchestra of Her Majesty's Opera, strengthened to the extent of 150 executants, and conducted

by Sir Michael Costa. The choralists sang the late Mr. Pierson's "Ye Mariners of England." The solos were the *scena* from Weber's 'Oberon,' "Ocean, thou mighty monster," and the "Inflammatus" from Rossini's 'Stabat Mater,' splendidly sung by Mdle. Tietjens; the patriotic air from Rossini's 'Italiana in Algeri,' well delivered by Madame Trebelli-Bettini, and the pathetic lament of Hoel from Meyerbeer's 'Dinorah,' "Sei vendicata assai," given with intense passion by M. Faure; the "Canon" from Beethoven's 'Fidelio,' "Il cor è la mia fé," was sung by Mdle. Tietjens, Madame Trebelli, Mr. Cummings, and M. Faure. The French baritone and the French contralto also coalesced in the duet from Donizetti's 'Favorita' (between Leonora and the King), "In questo suolo." It will thus be seen that the scheme was brief—an example well worthy of imitation.

#### NEW OPERAS IN PARIS.

A YOUNG composer, M. Henri Maréchal, a "Prix de Rome" of 1870, has met with success in a one-act opera, entitled 'Les Amoureux de Cathérine,' the libretto by M. Jules Barbier, who based it on the novel of MM. Erckmann-Chatrian. The work was produced at the Opéra Comique (Salle Favart), in Paris, and such was the success in it of Mdle. Chapuy as the heroine, that the Director had to apply to the Drury Lane Impresario to delay her departure for London until the 25th inst. The music is full of melody, and indicative of a brilliant future for M. Maréchal.

The new Opéra National-Lyrique (formerly the Gaité) was opened on the 5th inst., under the direction of M. Vizzini, who has had the good fortune to score a success with the opera 'Dimitri,' by M. Joncières, who began his career as a painter, but, in 1859, produced a one-act opera, 'Le Sicilien; ou, l'Amour Peintre.' He set Shakespeare's 'Hamlet' as a symphony in 1860, and the work met with the approval of Meyerbeer. In 1867, M. Joncières brought out a setting of Byron's 'Sardanapalus,' in which Madame Nilsson created the leading soprano part at the Théâtre Lyrique, where he also produced 'Le Dernier Jour de Pompéi,' based on Bolwer's novel. M. H. de Bornier, M. Carvalho, and M. A. Silvestre have concocted the libretto of 'Dimitri' (the false Demetrius of history) from Schiller's unfinished tragedy. An unacted play on this subject has been written by Major-General G. Alexander, C.B. In the French version Dimitri is supposed to have murdered the real son of Iwan the Terrible, and persuades the mother to acknowledge him (Dimitri) as Emperor, but the real heir to the throne is not dead, and contrives to kill the impostor at his coronation. The incidents are not very coherently developed, but the music of the composer is so dramatic and effective that the opera is expected to be popular.

The novelties at the Théâtre Lyrique, after 'Dimitri' has had its run, are the 'Erinnyes' of M. Lecomte de Lisle, with the music of M. Massenet, who has added some numbers to the score since the work was produced at the Odéon, and Weber's 'Oberon.' In the latter opera Mdle. Salla as Rezia, from whom much is anticipated, will make her *début*.

#### Musicalossip.

MESSRS. PARKER have issued a list of 'Graduates in Music,' from 1830 to 1876; the Degrees are those of Oxford, Cambridge, Dublin, Durham, and—Lambeth. The list professes to be complete, and by its compiler "is commended to all lovers of honesty and fair dealing." The meaning of this expression it is scarcely possible to comprehend, as we should have imagined that only those possessing these degrees could have been interested in the matter. One great good, however, the list does do—it makes so thoroughly patent the fact that many eminent professors have not sought degrees, or have not had them conferred by the Universities. The whole thing, indeed, has become such a nuisance, that Oxford, for the sake of her own reputation, has at last been stirred to do something (only unfortunately not enough) in the

matter, with a view to removing or abating it. What is Cambridge about?

WE made a mistake last week in saying the libretto of 'Tannhäuser' is in alliterative verse. We were thinking of 'Der Ring des Nibelungen' at the moment of writing.

THE new National Training School of Music was opened by the Duke of Edinburgh last Wednesday, and the next day fifty scholars commenced their studies under the four (!) Professors already appointed.

OPÉRA-BOUFFE is now being performed in English at the Crystal Palace, under the direction of Mr. C. Wyndham. M. Offenbach's 'Grand Duchess,' and M. Lecocq's 'Fille de Madame Angot,' have been given, and these works will be followed by 'Giroflé-Girofla,' 'Geneviève de Brabant,' 'La Pêchole,' 'Madame L'Archiduc,' 'The Duke's Daughter,' 'Trial by Jury,' &c. The leading singers are Mesdames Soldene, Dolaro, Laverne, A. Goodall, D'Anka, and Pauline Rita; Messrs. Beverley, Knight Aston, F. Sullivan, F. Bury, Marshall, &c.

THE Alexandra Palace gave a morning performance of Signor Verdi's 'Trovatore' on the 18th, with an inferior cast from Covent Garden; but Madame Adelina Patti, Mdle. Albani, and other artists are promised during the season. A National Musical Festival is also announced for the end of July, in commemoration of Balfe, the proceeds to be given to found a scholarship in the Royal Academy of Music; Sir Michael Costa will be the conductor; Madame Nilsson and Mr. Sims Reeves will co-operate in the concert, and Mr. Carl Rosa's English Opera Company will perform in the theatre Balfe's 'Bohemian Girl.'

MADAME CHRISTINE NILSSON, with the co-operation of Mdle. Tietjens, Madame Trebelli-Bettini, Mr. Sims Reeves, Mr. E. Lloyd, Herr Behrens, Signori Rota and Foli and Herr Halle, will give a morning concert, with Mr. A. Sullivan, conductor, on the 24th inst., in aid of the building fund of the Golden Square Hospital for Diseases of the Throat.

THIS afternoon (the 20th inst.), M. Wieniawski will have a concert, with the aid of Herr Rubinstein, MM. Lasserre, Wiener, and Holländer. Next Tuesday the Third Matinée of the Musical Union will take place, with Signor Breitner, pianist. The Evening Concert of the Students of the Royal Academy of Music is fixed for the 24th. The Third New Philharmonic Concert will be on the 27th inst., when Herr Rubinstein will play his Concerto, No. 4, in D minor.

INTERESTING particulars of musical events in St. Petersburg are supplied in the Paris *Ménestrel*. The advocates for the formation of a National Opera-house here have a good example set by patriotic Russians. From the return of works given at the national theatre of the capital, we learn that during the last season fourteen operas were performed, of which ten were by Russian composers, including the 'Life for the Czar,' the 'Demon,' 'Roussalka,' 'Rousslan and Ludmila,' 'Rognéda,' 'Sardanapalus,' 'Judith,' 'Angelo,' 'L'Opritchnik,' &c. The adaptation of M. Gounod's 'Faust' was played twenty times; the 'Life for the Czar' (Glinka) and the 'Demon' (Herr Rubinstein) thirteen times; Herr Wagner's 'Tannhäuser' eleven times; Meyerbeer's 'Huguenots' seven times. The 50th year of service of M. Pétrow was celebrated by his appearing in the part of Fousanine in the 'Life for the Czar'; it was a festival night in honour of the singer, who was a great friend of Rubini. M. Pétrow had testimonials of all kinds presented to him. M. Davidoff, the Russian violoncellist, gave a concert, in which he played pieces by Molique, Servais, Romberg, and by himself, and Madame Essipoff executed Liszt's Hungarian Fantasia.

HERR WAGNER'S March, written for the Woman's Centennial Union for 5,000 dollars, was executed, under the direction of Mr. Theodore Thomas, at the opening of the Philadelphia Exhibition on the 10th inst. The work is most elaborately scored;

besides the usual strings, the addition of wood, brass, and percussion, including a gong, is very large.

M. OFFENBACH's first concert at the Philadelphia Centennial Festival was a very great success.

VIENNA is likely to retain the services of Madame Pauline Lucca, who has been nominated Cantatrice of the Imperial Court. She is very popular, as it was in the Austrian capital she first sang as a chorus singer, and Meyerbeer discovered her histrionic and vocal genius. The great success of the young baritone, Herr Beck, at Berlin, as Nelusko in Meyerbeer's 'Africaine' is recorded; he is a son of the famed Viennese baritone-bass, Herr Beck, whose singing and acting in Herr Wagner's 'Flying Dutchman' is something to remember. From Weimar the news comes of the enthusiastic reception of Goethe's 'Faust,' which has been given in its entirety, that is, the two parts, not excepting the Prelude, Prologue in Heaven, &c.; and for the revival at the Grand Ducal Theatre, Heer Lassen, the Belgian composer, has composed a score of forty-six numbers, with symphonic introductions, choruses, action music, &c. Herr O. Devrient, the stage manager, mounted the drama according to the mode of playing the ancient Mysteries. We learn from Düsseldorf that the two concerts organized by Herr Ratzenberger in honour of his teacher, Dr. Liszt, were a great success, and the composer of the oratorio 'Elizabeth' was received with unbounded enthusiasm at his piano-forte performances. Two of his works, 'Les Béatitudes,' for baritone and chorus, and his setting of the 137th Psalm, for soprano, female chorus, viola and harp, were executed. The master and pupil played his fantasia and fugue in the manner of Bach, B flat, A, C, and B natural (H in German). Herr Nessler, Director of Music of the Leipzig Opera-house, has produced with great success a new romantic opera in three acts, entitled 'Irmingard.'

## DRAMA

QUEEN'S THEATRE.—Mr. COLEMAN begs to announce the engagement of Signor SALVINI. This distinguished Artist will appear every Monday, Wednesday, and Friday as OTHELLO. This series of performances will be under the direction of Messrs. Mapleson and Coleman. SALVINI will appear every Monday, Wednesday, and Friday.

## THE WEEK.

DRURY LANE.—'Macbeth,' Tragedy, in Cinque Atti.  
QUEEN'S.—'Othello,' Tragedy, in Cinque Atti.

SIGNOR ROSSI's *Macbeth* is a broader as well as a more elaborate performance than his *Lear*. In all respects except one it conveys the conception of the character now prevalent. *Macbeth* is the sport of supernatural agencies. To the support and encouragement afforded him by the witches he is indebted for his capacity to shape and carry out the schemes which end in his exaltation. The price demanded for the service rendered is his soul—the customary fee for similar aid. None the less clear and evident is the transaction that the terms are not stated, and no formal compact is made. When *Macbeth* seeks a second time the witches, he is as completely the slave of the infernal powers as Faustus, who by solemn ceremonies has conjured the fiend into his presence, and demanded of him the gifts man ordinarily covets. There seems, however, to be a pre-existent knowledge on the part of the supernatural beings in whose behalf it avails to

raise such artificial sprites  
As by the strength of their illusion  
Shall draw him on to his confusion.

These "supernatural solicitings" are not intended for Banquo, in whom they raise no mad ambitions. They are thus, in one respect, a creation of the mind of *Macbeth*. Given, as existent somewhere in the world, the witches,

their appearance and their active discharge of their functions are contingent upon the discovery of human baseness sufficient to set them in motion. They are, in fact, the machine to which human passion supplies the motive force. Unless an actor were capable of charging a nod with all the significance supposed to be possessed by that of Lord Burleigh, it would be too much to expect of him that he should exhibit such growth of ambition in the mind of *Macbeth* as revealed to the weird sisters his fitness for the purposes they had continually in view. Signor Rossi, however, indicates more clearly than any previous actor that absorption of mind which comes of the conviction that you are under demoniac influences. His look is that of one under a spell of glamour which weighs upon him, and can only be momentarily dispelled by violent action, ordinarily of a kind likely to produce a return of the fit under aggravated conditions. This, so far as it goes, is excellent. Instead of leading, however, to the defeat and desolation which come of the conviction that, at a sacrifice of highest interests, a purchase has been made of a mere show of empire, it serves as a stimulus to *Macbeth* in the later scenes. His fight with Macduff has the recklessness and desperation that come of mental hopelessness and physical defeat. During the early scenes, however, the bearing of *Macbeth* is haughty and defiant, and there are few traces of such moral and intellectual collapse as are exhibited in the lines commencing

Out, out, brief candle!

and in other passages. The performance is, however, the most interesting and suggestive Signor Rossi has yet given. The *Lady Macbeth* of Signora Pareti was commendable in the early acts, but disappointing in the sleep-walking scene.

Signor Salvini has reappeared in London in the character in which he first obtained the suffrages of the English public. His *Othello* retains its old virtues and defects. It still borders upon extravagance in the details of certain scenes, and remains in the last act daringly defiant of Shakspeare's avowed intention. Its old empire over the emotions is also maintained, and it rests one of the broadest, most finished, and most powerful impersonations the stage has ever seen. The reason, we are told, why Signor Salvini presents *Othello* as cutting his throat in the last act, instead of stabbing himself, as the text directs, is because Moors wear none except curved weapons, and are more given to cut than to smite. In a modern piece, in which local colour is all important, attention to detail would be laudable. In the case of Shakspeare, however, such improvements are worse than needless, they are annoying. Shakspeare's Moor, it should be observed, is a renegade, fighting against the armies of the Believers. If strict attention were paid to accuracy of detail, he should wear the dress of a Venetian general, and should carry no trace of Moorish appearance. For the sake of picturesqueness, and also to single out the Moor from his surroundings, he is presented as wearing Eastern dress. In Venetian garments he would only look like a swarthy Italian. The attempt to improve upon Shakspeare's intention is one which, under whatever guise it may present itself, or from whatever source it may come, Englishmen must resent. The innovation

made in the scene by Signor Salvini is the one blot upon an otherwise magnificent performance.

## Dramatic Gossip.

THE week's revivals include 'Richelieu' at the Lyceum, with Mr. Irving as the Cardinal, and the 'Hunchback' at the Haymarket, with Miss Neilson as Julia. This evening, 'The Colleen Bawn' will be given at the Adelphi, with Mr. J. C. Williamson as Myles na Coppaleen, and Miss Moore as Eily O'Connor.

MRS. HERMANN VEZIN will leave London during the present year for Australia. She will previously play a farewell engagement in Mr. Wills's drama of 'Cora,' adapted from 'L'Article 47' of M. Belot. The English version has been altered by Mr. Wills and Mr. F. A. Marshall.

A COMEDY by Sir Randal Roberts, Bart., which has been produced at the Olympic, with the title of 'Under a Veil,' introduces the author in the principal character. It is a flimsy piece, suggested, apparently, by a well-known episode in the 'Sentimental Journey.' The new actor has some ease of manner. His reception was boisterous, a portion of the audience being thoroughly friendly and another portion as decidedly inimical.

A BURLESQUE, called 'The Gwilty Governess and the Downy Doctor, in a prologue and two compartments,' may boast of a clever title. Here, however, its merits end. It is briskly interpreted by Miss E. Farren and Mr. Royce.

'OURS' has been revived at the Prince of Wales's, with a cast admirably suited to the comedy. Miss Wilton's Mary Netley is perfect, and the Angus of Mr. Coghlan, the Blanche of Miss E. Terry, and the Sergeant Jones of Mr. Collette, are excellent in most respects. With this return to Robertsonian comedy, the house finds its way back to prosperity. The play is mounted with the care and attention to detail which at this theatre have elevated stage management into art.

FRENCH plays have recommenced at the Royalty Theatre with a performance of 'Le Reveillon,' with MM. Didier and Schey and Madame Berthe Legrand in the principal parts. M. Ferroumont made a successful *début* in this country in the rôle of Duparquet. The acting, though full of spirit and eminently popular, shows how wide-spread is now the conviction that the favours of English audiences can only be obtained by extravagance such as would be scouted in France. It is lamentable to see French actors subjected to those influences which, springing in ignorance and vulgarity, are regnant in England, and have already done serious damage to English art.

A NEW play, by Mr. Robert Buchanan, will be produced next month at the Lyceum, in which Mrs. Fairfax will take the title rôle, Corinne.

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TO CORRESPONDENTS.—S. G.—G. S. D.—J. O.—A. B.—J. S. S.—W. E.—received.  
A Lady Reader (Next week).  
A. C. B.—E. F.—We cannot answer such questions.



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